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# SCREENLAND ANC

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What I  
Know About  
Ann Blyth  
*By Roddy  
McDowall*

Elizabeth  
Taylor

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Style No. 2880

Sizes: 9, 11, 13, 15

12, 14, 16, 18, 20

8<sup>98</sup>

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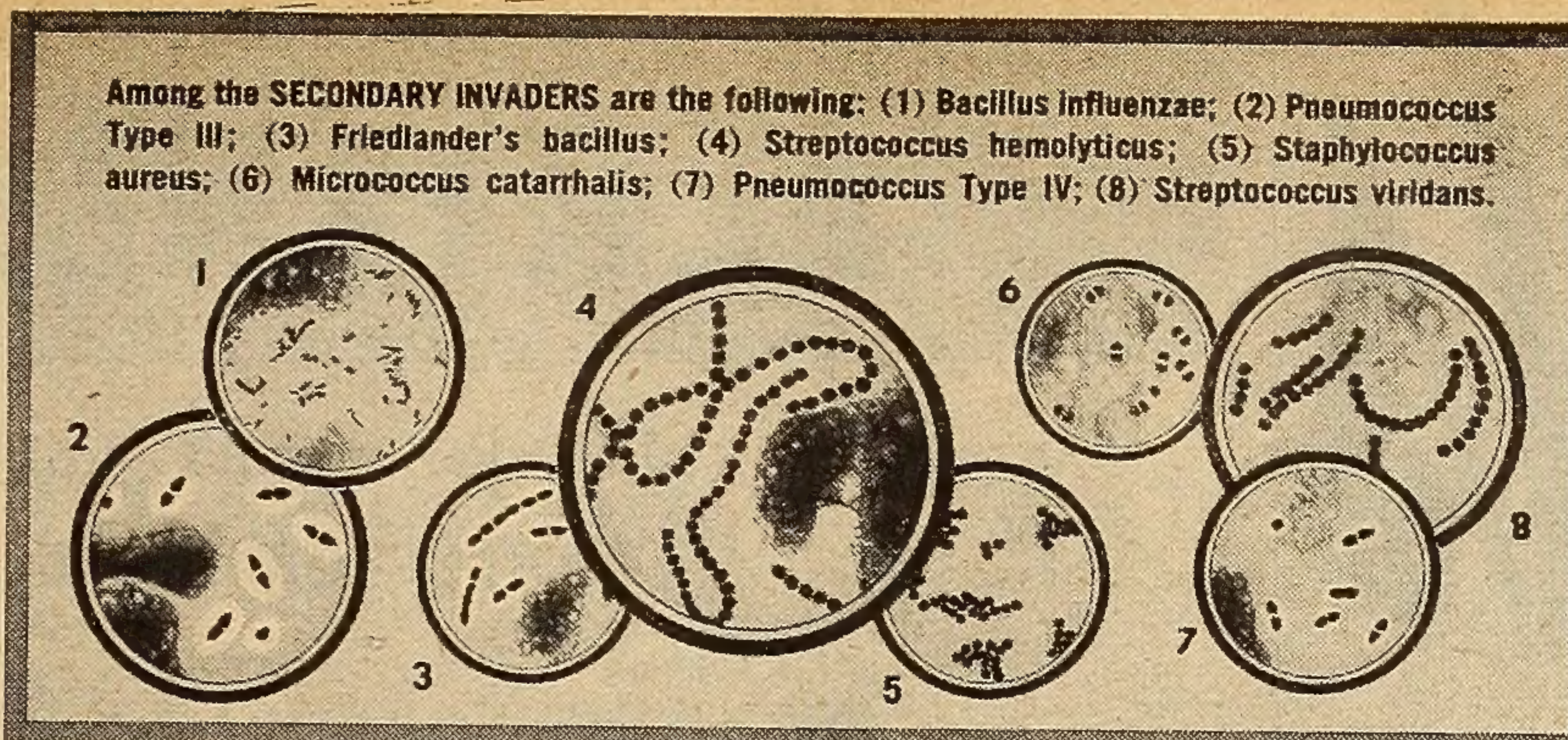
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## When this happens... these germs may invade tissue...

Wet feet, or cold feet, may so lower body resistance that germs in the throat called the Secondary Invaders can get the upper hand.

Here are some of the Secondary Invaders which many authorities think responsible for most of a cold's misery. Anything that lowers body resistance makes it easier for them to invade the tissue. Listerine Antiseptic often halts such an invasion.

## you start sneezing!

That sneeze, or cough, or snuffle is usually a sign that you may be in for a cold... that you should start fighting it with Listerine Antiseptic.

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# Girls

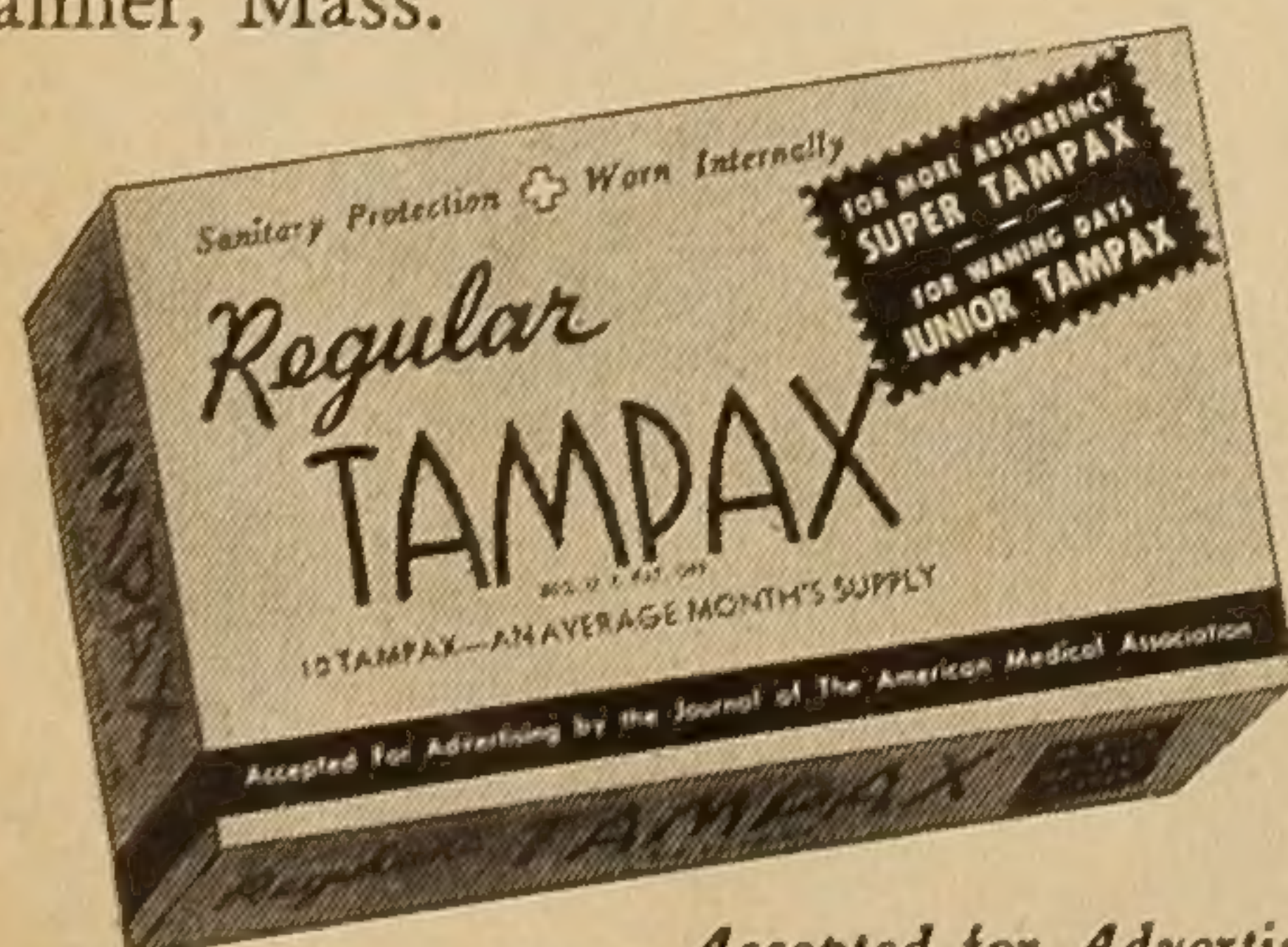
—married or single  
—social or studios  
—at home or with a job



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## SCREENLAND

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ON THE COVER, ELIZABETH TAYLOR, STARRING IN THE  
METRO-GOLDWYN-MAYER FILM, "FATHER'S LITTLE DIVIDEND"

MARCH, 1951

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# What Hollywood Itself Is Talking About!

**By Lynn Bowers**

**T**HAT 39-year-old violinist named Jack Benny has finally made his wistfully comic allusions to being a former picture star pay off. The fair-haired production team of RKO, Jerry Wald and Norman Krasna, have beckoned Mr. B. for a funny one called, "A Story For Grownups," which used to be the play, "Time For Elizabeth," that Mr. Krasna wrote with Groucho Marx. The thing will be made this Summer, when Jack isn't busy with radio and TV.

\* \* \*

*Looks as if Hollywood won't see much of the famous newlyweds Errol Flynn and Pat Wymore, what with Errol seemingly preferring to make pictures abroad (newest one in Ireland, a mystery-murder type) and Pat not accepting any local offers unless her man is working in Hollywood at the same time.*

\* \* \*

And it seems Ingrid Bergman won't be coming back for a spell, despite the glittering offers that have been dangled before her eyes. Rumors are around that there will be another little Rossellini before too long. Ingrid's daughter, Pia, by the way, recently became an American citizen.

\* \* \*

All of Dan Dailey's letters, while he's taking that much needed rest at Menninger Clinic in Kansas, are addressed to Barbara Whiting. Well, nearly all. The big guy with the fleet feet was emotion-



Location jaunts for Gary Merrill fail to disrupt his happy marriage to Bette Davis.



Above: Jeanne Crain and her husband, Paul Brinkman, at preview of "Storm Warning" at Warners' Hollywood Theatre. Jeanne is next to be seen in "Take Care Of My Little Girl" for 20th Century-Fox.



Left: All is well again with Ginger Rogers and Greg Bautzer. They attended the preview of "Storm Warning," in which she is starred, hand-in-hand. Many think it's the best film Ginger ever made.



The kiss of a Klansman...!



This is the story of a pretty girl who spends the night in a "friendly" little town... Suddenly out of the dark she is faced with the fear only a girl can know. Here is a picture more tense than words can describe -- as fresh as the ink on tomorrow's headlines!



"I GOT POWER—I'M A BIG GUY IN THIS TOWN... I'M A MEMBER OF THE KU KLUX KLAN!"

WARNER BROS.

# "Storm Warning"

NOT A STORY OF TEN YEARS AGO—OR TEN MONTHS AGO--A STORY OF TODAY!



STARRING

GINGER  
ROGERS



RONALD  
REAGAN



DORIS  
DAY



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COCHRAN

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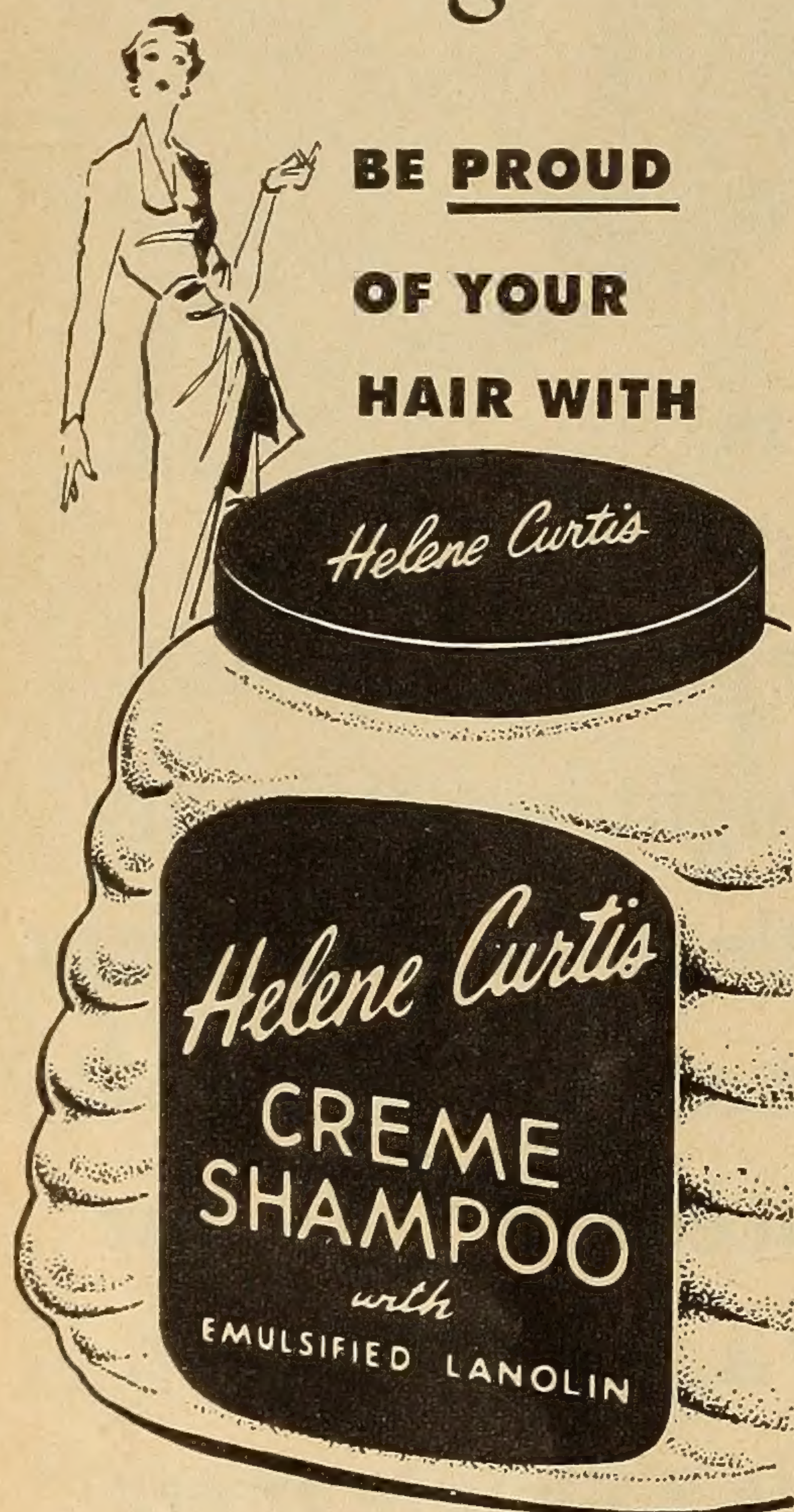
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DIRECTED BY STUART HEISLER





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dollar quality  
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Ends all the bother of daily  
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Check Shade: ☐ Black ☐ Brown

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The happy Humphrey Bogarts (Lauren Bacall)  
enjoying themselves at Ciro dinner party.

ally exhausted from the breakup with his  
wife, Liz, and just plain tired from mak-  
ing too many pictures—so all his chums  
insisted that he take a long rest away  
from Hollywood. He'll be gone until  
June.

\* \* \*

Ava Gardner, that gal in the news,  
planned to go to England with Kathryn  
Grayson when the two finished "Show-  
boat" at MGM, but the studio had other  
plans. Ava will do "Scaramouche" with  
Stewart Granger. Kathryn took off for a  
British concert tour after she shed her  
mate, Johnny Johnston. By the way,  
Ava just sold her home—plans to spend  
more time in the East. With Frankie,  
huh?

\* \* \*

Yvonne De Carlo also sailed for England,  
leaving the very attractive and rich young  
surgeon, Dr. Louis Morrill, a very lonely  
guy. But the De Carlo is always one gal  
who can walk away from a romance with-  
out any qualms showing.

\* \* \*

Richard Long, a guy who has patiently  
worked and waited for his big break  
finally got it in U-I's "Air Cadet" with  
stardom and everything. While he was  
making the picture he also got orders to  
report for induction into the Army. Well,  
he had a little advance training anyway.

Mercedes McCambridge and her husband, Flet-  
cher Markel, dress up for the "Cyrano" preem.



Howard Duff's day-and-night date for  
a spell was the dullest one HE ever had.  
The "date" was with the cast he wore on  
his broken leg and the guy was confined  
to quarters at his Malibu Beach house  
until he got a new "date"—the kind a  
guy can walk around with.

\* \* \*

It's just real good news that purty Dinah  
Shore, who sings good too, is going to do  
a movie at Paramount. She and Alan  
Young pair up for a musical with the im-  
probable title "Aaron Slick From Pump-  
kin Creek," which is an old-timey number  
that your grandpappy probably saw when  
he was a boy. About the same time Din-  
ah's man, George Montgomery, will be Bob  
Mitchum's pardner at RKO in "Cowpoke,"  
which we somehow suspect may be a West-  
ern-type fillum.



Vivien Leigh and her husband, Laurence Oliv-  
ier, sail on Wyoming for leisurely trip home.

Jeff Chandler, as interesting a new  
personality as we've seen, and his wife  
are guests in their own newly-rented  
house. Seems there aren't enough bed-  
rooms to go around for them, the maid,  
nurse, and two kids, so Mr. and Mrs. C.  
occupy the guest house. While this  
would be ideal for some parents who like  
to sleep late, it doesn't do Jeff any  
good—he has to to be up with the birds  
for his new picture at U-I, called "Iron  
Man," in which he is a wrassler.

\* \* \*

When Anne Baxter's mother was last in  
Hollywood she told Ann all the indoor  
plants decorating the place wouldn't live  
until she got back for another visit. Anne,  
though, takes such good care of the green  
stuff that it's flourishing and she plans to  
deck out her plants with grapefruit, ban-  
anas and avocados for her mother's next  
look at them.

\* \* \*

Claudette Colbert, usually one of the  
screen's best-dressed women, wears one  
costume all through U-I's "Bonaven-  
ture." It's a nun's habit. And Ann  
Blyth, who doesn't smoke, has to in this  
one. The guys in the prop department,  
not anxious to see Annie take on the  
tobacco department, whipped her up  
some of her own special blend—ground-  
up corn-husks, which are usually re-





Carleton Carpenter and Anne Frances, at barn dance during location trip to New Hampshire.

same time Martha Vickers threw in the towel and declared her marriage to Mickey Rooney off. However, they have reconciled, but it still looks a little wobbly.

\* \* \*

John Agar seems to be on the up-beat again, career-wise and in the romance division. He's been taking singing lessons for over a year and plans a personal appearance crooning tour after he finishes at Warners in "The Travelers" with Kirk Douglas. He's been dating Shelley Winters and Gloria De Haven, to name a few.

\* \* \*

When last heard from (but don't take this as final) the beautiful Arlene Dahl and Lex Barker were all cozy again. Lex (Please turn to page 16)

Betty Lynn and Richard Long, of the younger set, were "Storm Warning" enthusiasts.



**Dry skin.** "My skin had been dry, before I tried the Noxzema Home Facial," says beautiful Mrs. Ellen Sloan of Raleigh, N. C. "This beauty routine helped my skin look so much lovelier, I follow it daily now!"

## LOOK LOVELIER in 10 DAYS with Doctor's Home Facial ...or your money back!

### New Beauty Routine Quickly Helps Skin Look Softer, Smoother, Lovelier!

No need for a lot of elaborate preparations ...no complicated rituals! With just one dainty, snow-white cream—greaseless, medicated Noxzema—you can help your skin look softer, smoother and lovelier!

The way to use it is as easy as washing your face. It's the Noxzema Home Facial, described at the right. Developed by a doctor, in clinical tests it helped 4 out of 5 women, with problem skin, to look lovelier!

### See how it can help you!

With this doctor's Home Facial, you "creamwash" skin to glowing cleanliness—without any dry, drawn feeling afterwards. You give skin the all-day protection of a greaseless powder base ... the all-night aid of a medicated cream that helps heal, soften and smooth—and leaves no greasy film.

**Money-Back Offer!** Try the Noxzema Home Facial for 10 days. If skin doesn't show real improvement, return jar to Noxzema, Baltimore, Md.—your money back.

\*externally-caused

Save these directions for the Noxzema Home Facial... follow them daily to look lovelier!



**Morning**—Apply Noxzema over face and neck. With a damp cloth, "creamwash" as you would with soap and water. No dry, drawn feeling afterwards! Now, smooth on a light film of Noxzema for your powder base. It not only holds make-up beautifully, but also helps protect your skin all day!



**Evening**—At bedtime, "creamwash" again. How clean your skin looks! How fresh it feels! See how you've washed away make-up, dirt—without rubbing! Now, lightly massage Noxzema into skin to help soften and smooth. Pat a bit extra over any blemishes\* to help heal them. Noxzema's greaseless—no "smeary" face!

**Special Trial Offer!** Try Noxzema! Get your jar today at any drug or cosmetic counter. For a limited time you can get the reg. 40¢ jar of Noxzema Skin Cream for only 29¢, plus tax!

# NOXZEMA





By  
**Rahna Maughan**

**The Mudlark**  
*20th Century-Fox*

**F**ILMED in England with Irene Dunne as *Queen Victoria*, and Alec Guinness as *Disraeli*, two outstanding performers on anyone's score sheet, nevertheless a young man by the name of Andrew Ray, aged 11, romps off with the acting honors. Accidentally thrown amid all the pomp and circumstance of magnificent Windsor Castle, young Ray's undernourished, filthy little form causes a turmoil of uncomfortable feelings which range from the parlor maid to Parliament. However, despite the commotion he causes, Master Ray unwittingly shows Queen Victoria where she failed in performing her duty as Mother of England. A slick production with some delightful humor about the homeless waif who not only sat on the throne of England, but who also kept it from toppling over.



Above: It's love at first sight and marriage at the second sight for Gene Tierney and John Lund in "The Mating Season." But when their respective mothers invade their home they wish they'd taken a third look before trekking to altar.

Left: Irene Dunne, as Queen Victoria, receives a visit from her Prime Minister, Disraeli (Alec Guinness), in a scene in "The Mudlark," in which an undernourished and filthy little waif unwittingly shows the queen where she failed in performing her duty.

**Tomahawk**  
(Technicolor)

*Universal-International*

**I**NDIAN scout Van Heflin is the only man involved in the forming of a peace treaty between the Sioux Indians and the States who understands and appreciates the problems of the Sioux. Having lived with Indians, and being

married to an Indian maiden, make Heflin a very necessary intermediary between the Indians and the government, but all his good work goes up in smoke signals when hate-bloated Cavalry Lt. Alex Nicol decides to unleash another bloody Indian war. Beside trying to avert another full scale massacre, Heflin is concerned with finding the murderer of his Indian wife and their child. Yvonne DeCarlo fits into this, too, in one of the best roles she has been handed so far. It all adds up to a first class film that hits home through excitement, suspense and plain-talking commonsense.

ceptionally talented newcomers, couldn't have had a better starting vehicle. And their support: Peggy Ann Garner, Patricia Collinge and Richard Bishop, as Ericson's family, deserve an extra round of applause.

**Kim**  
(Technicolor)  
*MGM*

**L**USH and exotic India serve as the background for Dean Stockwell's derring-do adventures as the young hero of Rudyard Kipling's beloved classic. Born in India, the son of a British Army officer, *Kim* is orphaned at an early age when both parents are killed by plague. Through some miracle the boy survives, and also thrives, in growing up just like any other native street urchin. It's through friends, Lama Paul Lukas, and horse-trader-spy Errol Flynn that *Kim's* wandering path leads to his true identity. A gem of a thriller filmed in the original setting of mysterious India.

**The Enforcer**

*Warner Brothers*

**R**UGGEDLY authentic drama concerning District Attorney Humphrey Bogart vs. gang of paid killers. Working

Humphrey Bogart and Patricia Joiner in "The Enforcer," grim and suspenseful Warner film.



**Teresa**  
*MGM*

**N**O one can really understand what goes on in a man's mind, except the man himself, and when he refuses to face a deep-rooted problem squarely there are bound to be hurtful results. In John Ericson's tense case, not only is his life a miserable affair but he drags his young Italian war bride, Pier Angeli, into his world of fear and hopelessness. It wouldn't be fair to the moviegoer to give any clue about Ericson's problem except that it's one of startling nature since it takes a slug at a type of unwholesome "love." Ericson and Miss Angeli, two ex-





Errol Flynn and Susan Ridgeway in the film version of Rudyard Kipling's classic, "Kim."

on the theory that a murder can only be solved if there is a motive, Everett Sloane organizes an unsavory pack of assassins who, for a price, will kill anyone for anybody. The gang successfully handles dozens of these "perfect crimes" until one of the killers falls in love with his intended victim. Forced to kill her, he gives himself up to the police; but before more information can be gotten, he commits suicide. From the few slim leads the police have, the investigation continues for four years. Although evidence builds up, the succession of terror-stricken or dead witnesses fails to give Bogart and his men the necessary proof of Sloane's guilt. Grim, brutal moviefare that plays havoc with your solar plexus.

### The Mating Season

Paramount

WHEN John Lund finds the very social Gene Tierney in a car that's hanging precariously over the edge of a cliff, little does he think that he'll be in a worse spot than Gene very shortly. It's love at first sight and marriage at the second sight—not that playing connubial footsie is John's downfall. It's his mother, Thelma Ritter, who brings on John's

Pfc. Jerry Lewis, Sgt. Dean Martin carry on proverbial feud in "At War With The Army."



# "I fell for the same man 12 times!"

says RHONDA FLEMING, co-starring in  
"THE REDHEAD AND THE COWBOY" - A Paramount Picture



"This scene for 'The Redhead and the Cowboy' was rougher on my hands than housework. The director had me fall 12 times before he said: 'Take!'"



Tugging at a horseshoe nail left my fingers raw...



But I smoothed my hands with Jergens Lotion...



So they were lovely in romantic closeups."



Being a liquid, Jergens is absorbed by thirsty skin.

#### CAN YOUR LOTION OR HAND CREAM PASS THIS FILM TEST?

To soften, a lotion or cream should be absorbed by upper layers of skin. Water won't "bead" on hand smoothed with Jergens Lotion. It contains quickly-absorbed ingredients that doctors recommend, no heavy oils that merely coat the skin with oily film.

Prove it with this simple test described above...



You'll see why Jergens Lotion is my beauty secret.

More women use Jergens Lotion than any other hand care in the world

STILL 10¢ TO \$1.00 (PLUS TAX)



# No other laxative gives you ALL these advantages—



**DELICIOUS  
CHOCOLATE  
TASTE**



**GENTLE ACTION**



**EASY TO TAKE**



**SPECIAL  
SCIENTIFIC  
TESTING**

And no other laxative even comes close to Ex-Lax in popularity. It's the best-liked and biggest-selling laxative in all America, the favorite of young and old.

**When Nature 'forgets'...  
remember**

**EX-LAX**  
**THE CHOCOLATED LAXATIVE**

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Occupation \_\_\_\_\_ Age \_\_\_\_\_



Left: John Ericson and Pier Angeli, two exceptionally talented newcomers, in a tender scene in the MGM release, "Teresa," story of a GI and his Italian war bride.

Below: In MGM's romantic comedy, "Grounds For Marriage," Kathryn Grayson and Van Johnson have hilarious scene in which they dream they're Carmen and Don Jose.

sleepless nights. Though John loves his mother dearly, he's definitely apprehensive about her meeting the members of the social set he's married into. Matrimonial bliss becomes even more hectic when Gene, never having met Thelma, hires her as their cook. Then Gene's gad-about mother, Miriam Hopkins, joins the frantic household to add the *coup de grace* to John's fast-greying head. Fresh, sparkling humour that's guaranteed to make you forget your worries—even the mother-in-law kind.

### Halls of Montezuma (Technicolor)

20th Century-Fox

**T**IMELY tribute to the United States Marine Corps, especially since some of the Marine units seen in this later went to Korea. Starring Richard Widmark, the action takes place on a Japanese-held island in the South Pacific. Unable to move the troops inland because of constant rocket attacks, the C. O. orders Widmark to take several men from his hard-hit platoon and find out from the Japs themselves where the rockets are coming from. The mission is accomplished, but the rockets still keep pouring down in a holocaust of death because the Jap prisoners that were taken deny they know anything about rocket installations. It strikes Widmark that the lives of his men were lost for nothing until the personal effects of two slain Marines indicate otherwise. A fighting picture about fighting men, the all-male cast includes Reginald Gardiner, Jack Palance, Jack Webb and Skip Homeier.

### Pagan Love Song (Technicolor)

MGM

**T**HERE isn't a person nowadays who doesn't dream of some peaceful tropical island, where there's nothing to do but lie in a hammock, listen to native songs, and watch the out-rigger canoes go by. Such is the paradise to which Howard Keel comes, but on his island it's even better! Esther Williams, who displays a terrific wardrobe of sarongs plus an adequate supply of the stuff that fills them, is Keel's next door neighbor. Naturally, after Howard and Esther fall in love, and everything is so perfect, something's just itching to come along and



louse things up. It does: a cloudburst that leads Howard to believe his crop is ruined. Without the money he expected to get from the crop, it'll be back to the States, and work. He loses his temper, Esther loses her's, and the natives take over from there. A slick musical that has all the wanted entertainment qualities: songs, water ballets, eye-carressing color, bare chests and LOVE.

### Rio Grande

Republic

**D**IRECTED by John Ford, who has long been hailed for his vigorous epics of the days when the U.S. Cavalry fought it out tooth and nail with the Indians, this has a few more added advantages in that it also has Maureen O'Hara and John Wayne. Because he's a soldier through and through, John's wife, Maureen, leaves him when she decides she can't compete with the U.S. Cavalry. Happily, John gets another chance, but again it's a matter of love or duty—tying a man to two wild horses couldn't be more devastating. Think that's trouble?! Well, out-galloping the emotion torment are enough Indian raids and cavalry charges to delight the most avid blood-and-thunder fan.

### Double Crossbones (Technicolor)

Universal-International

**A**VAST! Thar's a pirate ship larboard! And it's manned by none other than the swashbuckling, cold-blooded terror of the seas—Donald O'Connor. With Will Geer in tow, it's amazing how Donald, a not-too-bright shop clerk, gains control





Esther Williams and Howard Keel romance on the island of Tahiti in "Pagan Love Song."

of a pirate ship, Lady Helana Carter, and a crew of loyal followers. Donald convinces everyone, including such characters as Blackbeard, Captain Kidd, Henry Morgan, and sundry other pirates who are in the big time, that he's a two-fisted hard-drinking demon. There's only one thing wrong, Donald can't convince himself, but Lady Luck stands by to yank him out of more jams than you'd find in a preserve factory. Hilarious make-believe that sails merrily along.

### Mystery Submarine Universal-International

**M**AYBE you think, with the end of World War II, all the Nazi submarines were either sunk to the bottom of the seas or captured. Think again, chum, because according to this there was one lone U-boat prowling around, under the menacing captaincy of Commandant Robert Douglas. Douglas inveigles Marta Toren to assist him in kidnapping an eminent scientist who he intends to sell to some foreign power. The plot seems fool-proof until the U.S. Navy puts Macdonald Carey on the job after he's been supplied with forged papers that testify to his Nazi origin. Espionage on the high seas with trouble as its running mate.

(Please turn to page 71)

Van Heflin, Yvonne DeCarlo, Tom Tully survive Indian war in "Tomahawk," historical drama.



## Are you in the know?



### How to win a reputation as a top-flight hostess?

- ☐ Hire a caterer ☐ Take an airlines job ☐ Give a "twenties" party

Want to throw the most-fun party of the season? Plan a costume jamboree—with gals rigged up in their Moms' old "twenties" outfits. (And maybe the boys' Dads could supply plus-fours.) Have a Charleston contest; with prizes. And if calendar problems

threaten you, don't retreat. Choose Kotex. With that new, downy softness that *holds its shape*, you're set for hours of comfort—for Kotex is made to stay soft while you wear it. So, as a confident hostess—you'll be the "bee's knees"!



### What to do about kingsize pores?

- ☐ Mask 'em with makeup  
☐ Make like an owl  
☐ Tighten up

Can your complexion take a daytime close-up? To help belittle large pores, suds your face thoroughly, and *often*; then "tighten" with cold splashings and a good astringent. Come calendar time, you can take your place in the sun confidently. For those *flat pressed ends* of Kotex prevent revealing outlines. (No fear that anyone "knows.") And that special *safety center* gives *extra* protection; keeps you serenely *de-flustered*.



### If his "competition" calls you, what's your cue?

- ☐ Be brief  
☐ Linger on the line  
☐ "Sorry, wrong number"

You chat for hours with the buzz boy—while your date smoulders on the family sofa. Be brief! Else next time you're waiting for *his* call, don't ask for whom the bell rings. It's not for *you*. But at problem time, one of the 3 Kotex absorbencies will seem "made to order" for you. Try Regular, Junior, Super (different sizes, for different days). You'll wonder why you never thought of trying all 3 before!



*More women choose KOTEX<sup>®</sup> than all other sanitary napkins*

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

P.S.

Have you tried Delsey\*? It's the new bathroom tissue that's safer because it's softer. A product as superior as Kotex. A tissue as soft and absorbent as Kleenex.\* (We think that's the nicest compliment there is.)

\*T. M. REG. U. S. PAT. OFF.



WHAT DO YOU KNOW ABOUT IT?  
 WHAT DOES SCIENCE KNOW ABOUT IT?  
 WHAT DOES *ANYONE* KNOW ABOUT...

# THE THING

from Another World!

HOWARD HAWKS' *Astounding* MOTION PICTURE



better doing highly emotional scenes with their shoes off, but neither knew they had the trait in common until one day, doing such a scene together, they removed their shoes at the same time and kept right on doing it when the camera angles permitted such freedom.

\* \* \*

Won't be long before you'll be seeing Ty Power back on the screen. He left the London cast of the stage show "Mister Roberts" last January to go to work on "Beyond Time And Space" for 20th Century-Fox.

\* \* \*

But it may be some time before you see Farley Granger in pictures, except for Alfred Hitchcock's "Strangers On A Train." Farley has been kicking up his heels a bit over the kind of roles offered him, wants to try his wings on the stage, or go to Europe, or something—anything to get away from being the neurotic character on the screen. We ain't sayin' whether Farley's right or wrong, but we know a lot of ambitious actors who would give their shirts to get just one of the parts Farley's turned down.

\* \* \*

Peggy Dow, the cute little gal in that rabbit picture, "Harvey," had to move from her room at the Hollywood Studio Club into an apartment because fans have sent her so many bunnies. They're not real rabbits, but they do multiply. She's got 'em in china, fur, cotton, wool, wood and feathers. And it only takes several hours a day to dust them.

Pliers are needed for Jane Russell's metallic gown in "Macao," her latest film for RKO.

## What Hollywood Itself Is Talking About!

Continued from page 11

had put a diamond ring on the appropriate finger—an old family heirloom. We mean, of course, the ring was an heirloom, not the finger.

\* \* \*

We always have had a great admiration for Bing Crosby, and his great moral support to Judy Garland makes him a real right guy. IF she does what Bing wants

Charlton Heston with his wife, stage actress Lydia Clark, lunching at Colony in Gotham.



her to—co-star with him in the picture, "Famous," it'll be a great thing for Judy, the public and the picture. Judy, during her trial separation from Vincente Minnelli, saw a lot of Sid Luft, Lynn Bari's ex, and they evidently had lots to talk about. Their troubles maybe?

\* \* \*

That elusive bachelor, Rod Cameron, who has dated most of Hollywood's eligible bachelor gals, finally traded his freedom for a marriage license. He married a non-professional named Angela Alves-Lico.

\* \* \*

Dana Andrews had a big reunion in Texas with five of his seven brothers on a ten-day vacation before he started work in "The Frog Men," which is a story about those guys who swim around in weird rubber suits and blow up things like ships and docks. Two of Dana's brothers live in Fort Worth, two in Dallas, and one in Houston. The other two Andrews boys live in California. That's quite a lot of brothers to have around here and there.

\* \* \*

Eve Arden couldn't have been happier to discover during filming of "Goodbye My Fancy" that Joan Crawford and she are both barefoot-type girls. They both feel







Howard Duff and Ida Lupino at Screen Guild Players rehearsal. They're best of friends.

Greg Peck's son, Jonathan, is out-of-this-world happy over the present his dad gave him for not hollering when he had his tonsils removed. As anyone could easily guess, the present was a Hopalong Cassidy bicycle.

\* \* \*

The execs at MGM gave a party for some of the "Quo Vadis" picture company that recently returned from a long, long stay in Italy. The main course was, of all things, great heaping platters of spaghetti, a dish they all got extremely well acquainted with in Italy!

The 3,000 feet of color film which June Haver shot on her trip to Europe is all strung together and ready to show to people. June's planning to take it around to children and veteran hospitals. It's mostly kid stuff—children of France, Italy, Ireland, Arabia and Jerusalem. June didn't get any English film on account it rained all the time she was there.

\* \* \*

The name of the character John Wayne plays in Warners' "Operation Pacific" is *Duke*. That, by an odd coincidence, is the big guy's nickname.

\* \* \*

Spencer Tracy's 17-year-old daughter, Susie, gets a job at her dad's studio, MGM, this Summer when she returns home from her freshman year at the University of Arizona. She wants to be a writer, not an actress.

\* \* \*

Well, shucks, if it ain't that there Park Avenue Hillbillie Dorothy Shay a-sashay-in' around out at Universal-International. Gal has done turned into one of them actor people and she'll be a-feudin' with Abbott and Costello in a movie called "The Real McCoy."

\* \* \*

We hadn't heard anything about that Turkish delight, Turhan Bey, until he recently cropped up in the news, escorting Errol Flynn's almost bride, the Princess Ghika, around the hot spots of Paris.

\* \* \*

That cute son of Glenda Farrell's,



Charles Coburn aids Eileen Clarence on arrival at La Guardia Airport on American Flagship.

Tommy, seems well on his way to having an important movie career—and we're glad, glad, glad. He's a nice and extremely clever boy. Got his first good break in the Dean Martin-Jerry Lewis rib-cracker, "At War With The Army," and now Tommy's got a good part in Alfred Hitchcock's "Strangers On A Train." Good deal!

\* \* \*

Howard Keel has worked out an arrangement with a golf pro at a local country club. Howard gets coaching with his golf and the pro gets an assist with his vocalizing.

## Fight tooth decay, guard your gums— to keep your Whole Mouth Healthier!



### Two-way Ipana cleansing\* helps protect your teeth and gums both!

Are you doing all you should to keep your whole mouth healthier? Not unless you follow the advice of dentists—fight tooth decay and guard your gums, too.

**\*You help guard your teeth and gums BOTH—by brushing and massaging the way your dentist directs—and by using famous Ipana Tooth Paste.**

No other tooth paste—ammoniated or otherwise—has been proved more effective than Ipana to fight tooth decay. And proper massaging with Ipana does more than that—its cleansing action actually helps keep your gums healthy, too.

Start using Ipana today—to keep your *whole* mouth *healthier*. You'll like Ipana's flavor, too—so refreshing. Get Ipana, it's another dependable Bristol-Myers product.



You can keep your whole mouth healthier, more wholesome—even your breath sweeter, cleaner—by guarding against tooth decay and gum troubles *both*. So don't risk halfway dental care. Always use two-way Ipana cleansing\* for healthier teeth and healthier gums—for better all-around mouth protection.

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**THE ALL-TIME, BIG-TIME, GOOD-TIME SHOW OF THE YEAR!**

# Call

# me

# Mister

8 Swell Songs

I JUST CAN'T  
DO ENOUGH  
FOR YOU, BABY

JAPANESE GIRL  
LIKE AMERICAN BOY

LOVE IS BACK  
IN BUSINESS

LAMENT TO THE  
POTS AND PANS

Color by  
**TECHNICOLOR**

I'M GONNA  
LOVE THAT GUY  
GOING HOME TRAIN  
MILITARY LIFE  
and  
CALL ME MISTER

**BETTY GRABLE**  
—willing and able!

**DAN DAILEY**  
—dancin' so gaily!

**DANNY THOMAS**  
—laughter he'll promise!

**DALE ROBERTSON**  
—he's got love on the run!

**BENAY VENUTA**  
—who could be cuter!

**DUNHILL DANCE TRIO**  
—terrific from Paris to Rio!

**HARRY VON ZELL**  
—rings the bell!

**RICHARD BOONE**  
**JEFFREY HUNTER**  
**FRANK FONTAINE**

**JACK BENNY'S**  
the only one  
NOT in it,  
but he says:

"I don't expect to see  
its equal again — not  
if I live to be 40!"



Directed by **LLOYD BACON** • Produced by **FRED KOHLMAR**  
Written by **ALBERT E. LEWIN** and **BURT STYLER** • Suggested by the Musical Revue by **Harold J. Rome** and **Arnold M. Auerbach**

**20<sup>th</sup>**  
CENTURY-FOX



# NEWSREEL



Paul Douglas and his wife, Jan Sterling, lunching at the Hollywood Brown Derby. Jan's now making "Ace In The Hole" and Paul's latest film is "Fourteen Hours."



Barbara Payton and Franchot Tone have eyes only for each other as they glide around the dance floor at Ciro's. They've been a duo for some time and will probably wed.



Below: Arlene Dahl and Lex Barker as they recently appeared at Ciro's. Speculation on their marriage is rife, with some saying they will and some saying they won't. As for Arlene and Lex, they just say nothing at all.



Songstress Jo Stafford and Hopalong Cassidy inaugurate Voice Of America series to youth of world.

Left: Tony Curtis whispers a tall yarn in the ear of cute Piper Laurie between scenes of the Universal-International picture, "The Prince Who Was A Thief," in which both youngsters achieve full-fledged Hollywood stardom.







Left: Jane Powell and her husband, Geary Steffen, at Fine Arts Theatre for Los Angeles premiere of "Cyrano." Jane's just completed "Rich, Young And Pretty."



Right: Vera Ellen with one of her favorite escorts, A. C. Lyles. New York also had star-studded opening of colorful "Cyrano."

Below: Richard Widmark and his wife in lobby of Fine Arts Theatre. He's just about the busiest star on 20th Century-Fox payroll.

Below: Humphrey Bogart and his wife, Lauren Bacall, were early arrivals. Film is by far Jose Ferrer's best offering.







Mala Powers, Jose's leading lady in "Cyrano," was accompanied to film by Nick Sevano.



Happiest couple at the opening, Jose Ferrer and his wife. He was especially thrilled by the huge turnout of his fellows thespians.

## NEWSREEL

Eleanor Parker and her husband, Producer Bert Friedlob. Critics were unanimous in their praise of Stanley Kramer's production.



Kirk Douglas was with Irene Wrightsman, although their romance now seems over.







# So Easily Misunderstood

Vivien gives the appearance of physical fragility, but she's like a 300-watt globe in a pastel paper lantern.

Below: The Oliviers were disappointed at not being in New Orleans together when she located there.



**I**T IS very easy to misunderstand Vivien Leigh. She looks like an imaginative painter's version of The Spirit of Water Lilies. She is long-stemmed and slender and her skin has the luminous look of moonlight in a still lake; there is no particular reason why anyone's eyelashes should be as long as hers, and her features are, in general, the sort of assembly turned out by the manufacturing angel on a day when he was bucking for a Christmas bonus.

Probably poems have been written about her. There remains no real reason why a versifier should confine himself to the June-moon routine when it is feasible to rhyme Leigh with holy gee, while introducing "alabaster" and "Dresden" in proper meter.

All of this has given rise to the Great Lady tradition. True, her first American film role, that of *Scarlett O'Hara* in Margaret Mitchell's "Gone With The Wind" garnered the coveted Oscar; true, she has been one of the few actresses to bring Cleopatra to life, not as the red-haired temptress of the Egyptian court, but as playwright Shaw's spoiled, immature, but developing child queen . . . a terrifying difficult characterization; true, she has recreated for film and on stages many of Shakespeare's queens; true, she is Lady Olivier, which makes her somewhat paralyzing to those Americans who are in awe of titles. (*Does one address the first Lord of the Admiralty as "your flagship," and Sir Cedric Hardwicke as "your hardship?"*)

It is easy, we repeat, to misunderstand Vivien Leigh. Because she gives the appearance of physical fragility and spiritual wingedness, one can easily miss the fact that she is really a sixteen-cylinder motor installed in ectoplasm; that she is a three-hundred-watt globe installed in a pastel paper Japanese lantern; that she is a four-alarm fire in a chiffon factory.

She has humor, drive, imagination and, if the Lady will pardon the expression, guts. (*Please turn to page 54*)

Vivien, Kim Hunter are sisters in "Streetcar." Vivien also played the same role of Blanche in the London stage presentation.



Vivien and Director Elia Kazan exchange ideas for her characterization in "A Streetcar Named Desire."





Looks are deceiving, especially in the intriguing person of Vivien Leigh

By Fredda Dudley Balling

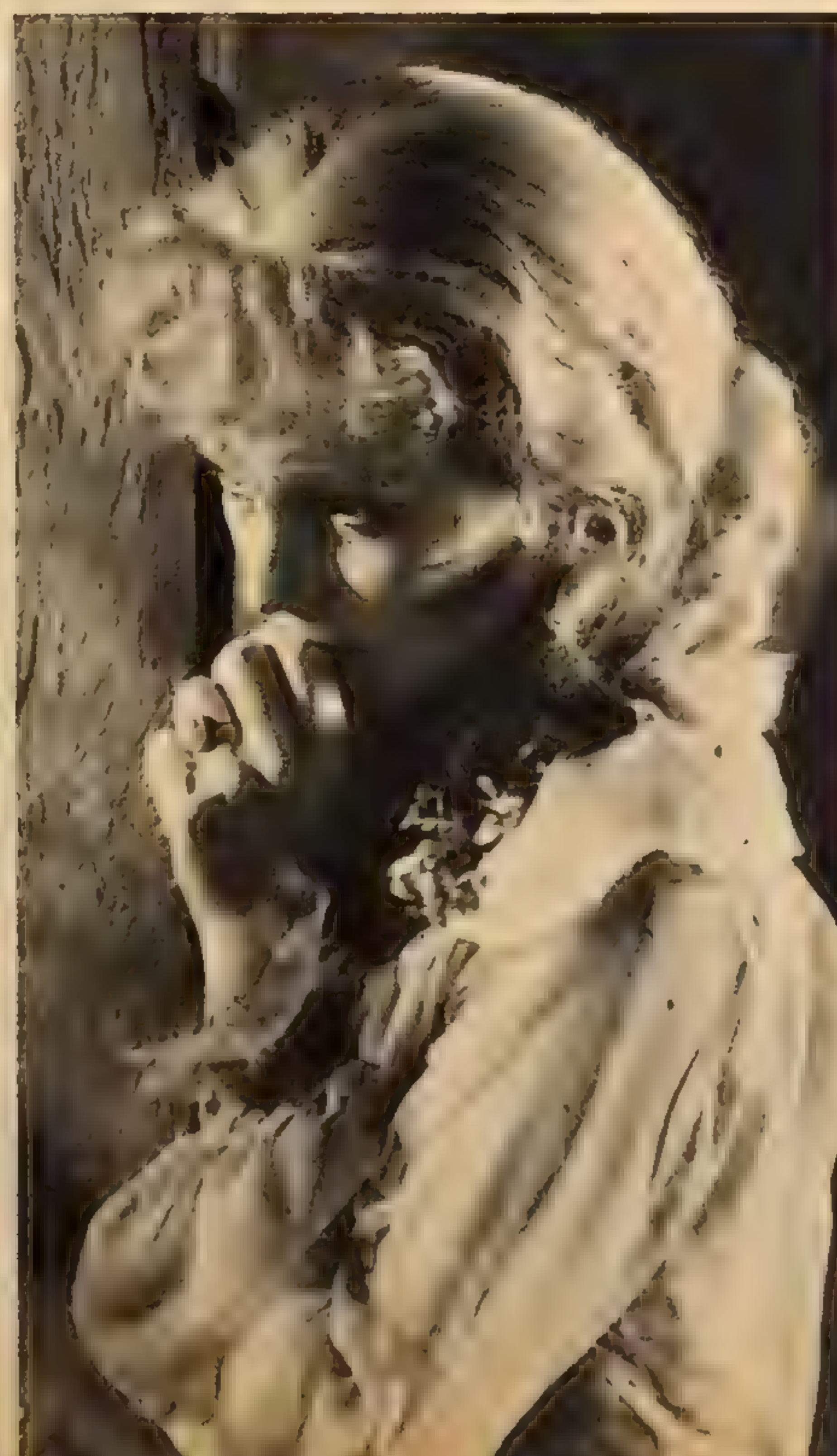


As an unstable, desperate woman she flaunts her tarnished finery before the impassive Marlon Brando in "Streetcar."

Right: Before beginning work on a picture Vivien always loses weight.

Vivien and Karl Malden in the Warner film. Intense Vivien brings a burning concentration to everything she attempts.

Below: First parts she did in the theatre, she feels, were beyond her.







Vic makes his screen debut opposite Jane Powell in MGM's "Rich Young And Pretty."

**T**HERE'S a large misconception currently kicking about. It has to do with the fact that it's supposed to be wonderful to be unattached, to be what is known as an "eligible bachelor."

The guys who foster this make a big thing of flitting from gal to gal, of showing up at nightclubs with the most newsworthy lady in town, of running like mad when someone asks them when—and if—they are going to make a quick trip to Las Vegas. They love to flaunt their "independence."

Maybe that sort of thing works for some of my fellowmen.

It doesn't work for me.

I want to get married. 'Nuff said.

Debbie Reynolds, one of his most ardent fans, wishes Vic good luck as he starts new career.



# *Some Of My Best Friends Are Married*

"I know what I'm missing . . . I want to get married . . . It's a lonely business, this living alone . . ."

**By Vic Damone**



"I want someone who loves me, someone who loves my work the way I do," says Vic.



Why? Well, it's a lonely business, this living alone. That, you might say, is the beginning and the end of the story.

It wasn't so bad when I was on the road, you understand. For then I was hopping from place to place, living in hotels, working until all hours of the night, and my existence was not exactly what you would want to subject a girl to. There wasn't any routine to it, no time to take stock of things or relax.

But now that I'm in Hollywood things are different. You would be right if you said that, of all the places in the world, Hollywood is the one spot in which I can settle down.

And in which I realize how lonely I actually am.

It's this way: I'm making a picture at MGM now, called "Rich, Young, And Pretty." I'm delighted with it, incidentally, for I'm playing opposite Jane Powell—and she's simply sensational in my book. Too, Dave Rose is doing all the background music for the songs we sing, and I think you'll agree when you see the film that he makes the two of us sound better than we ever have before.

But when you make a picture you don't have time for much else. You go to the studio in the early morning, rehearse or shoot all day and come home in the evening both keyed-up and exhausted, if you get what I mean. You're tired, but at the same time you have a good feeling of accomplishment. And it's then that you want someone to talk to,

someone to tell the day's happenings to.

As it is now, I come home to a silent, dark apartment. I put on some records and maybe I call someone up and go to see a movie. But there's no one there who really *cares*.

I know that last statement sounds somewhat like a soap opera, and I'm sorry. But I've seen, in Hollywood particularly, how different my life could be.

Most of my friends are married, you see—people like Corinne Calvet and John Bromfield, and Forrest Tucker, and a few more. And, when *they* come home after work, there is someone there who says, "What did you do today? How did that bad scene go?" And so on. And the lights are on, and the records are already playing, so that they hear music as they put their keys in the door.

And, if they do want to do something after dinner—well, they just go and do it. There's none of this telephoning around, hunting for someone who wants to do the same thing at that moment, someone who is free that night. Instead, they just look up a movie in the papers and walk out the front door, or stop by a bowling alley, without making a production of it.

I want someone who loves me, of course, but also someone I can trust completely. And someone who loves my work the way I do.

Singing is my life. I'd sing for an apple, if no one would pay me more. And the girl I (Please turn to page 58)



"I come home to a silent, dark apartment. There's no one there who really cares."



PEGGY DOW  
U. I. Picture  
"HARVEY"

## LASH-KOTE Eye lash Make-up

*for the most beautiful  
eyes in the world*

**WATERPROOF  
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*lasts for days*

Women everywhere are using Lash-Kote  
for thrilling, bewitching eye beauty.

Lashes look longer, lovelier,  
softer. Absolutely harmless!

Applies easily,  
dries quickly.

Black or  
Brown **25c**





# Matter-Of-Fact



By May Mann Baer



Glynis Johns with Marlene Dietrich in the giant airliner aboard which much of the action takes place in "No Highway," made in England.

Wherever she goes Marlene is asked how to be glamorous. "I've devoted a lot of thought to the answer, but still don't know it. Real glamour has something to do with authority, that's all I know."

Right: At London Airport on way to Denham Studios to make "No Highway" for 20th Century-Fox release. Marlene's philosophy is to try to make everyone happy, for in their happiness she finds her own joy.

Left: With co-star Jimmy Stewart. He's a research aircraft scientist and she the favorite screen star of his departed wife and him. Marlene is confining herself to appearing in one picture a year.





# Marlene

**Everyone is entranced when Marlene Dietrich, "the world's most glamorous woman," appears—everyone, that is, but Marlene, herself**

**Y**OU SENSE a strong undercurrent of excitement and expectancy, as though the King and Queen and the two Princesses of England were arriving. You are on the set of "No Highway," being filmed by 20th Century-Fox at Denham Studios just outside of London, England. You chat with Jimmy Stewart and Director Henry Koster, but your ears are aware of snatches of remarks like, "She'll be here in ten minutes precisely . . ." "I told my wife the good Creator never made such a gorgeous woman . . ." You find yourself asking, "Who?"

"Marlene Dietrich," is the answer. Neither a spotlight nor the clanging of bells announced her entrance. Yet everything and everybody just stopped dead still and stared. She was wearing a tan beige jersey frock that revealed a delicately curved figure and her pale blonde hair was brushed into a smooth coiffure under a chic mink hat. Her skin was creamy velvet, her mouth was red, and her eyes—wide and blue—under a long fringe of black lashes. Even the wardrobe woman exclaimed, "She is the most glamorous, the most beautiful woman in the world. She looks just like every woman wishes she could look."

Mr. Koster ran forward. There was no horseplay, but a warm greeting of great respect—with Dietrich's laugh singing back in a modified low tone. Then she was turning in our direction and a sudden look of pleased recognition lighted her face. "Why, my good friend from Hollywood," she exclaimed. "I am so glad and so surprised to see you here in England. We have been friends for years," she added to Henry Koster.

I was leaving London that night for Southampton, so she said, "But you will take time to have a little visit. Perhaps lunch?" Mr. Koster agreed to release her from their previous engagement and we walked to the next sound stage where Marlene posed for several stills inside a plane. Then we walked to the commissary where a large painting of Leslie Howard is silhouetted with a blue light. As we went in I felt that Marlene's brand of glamour was so succulent that any lesser personalities were overshadowed. Remember her as the glamorous star in "Stage Fright"? You remember Marlene, you visualize her in every scene, but can you remember who else was in the cast?

"I know I'm different than I am (Please turn to page 60)



**Left:** Marlene as she appeared in "Foreign Affair," one of her best and most adult films. In real life, Marlene prefers to do her own housekeeping and marketing. She feels that most people are much too self-centered.

**Right:** The first thing Marlene asked for when she arrived at the Claridge Hotel, London, to make "No Highway" was a cup of tea. Despite dressing conservatively, she was followed wherever she went. Her glamour comes from within.







**I**N HER gentle and ladylike way Gene Tierney's proved just as able at holding her own in dynamic-tempoed Hollywood as the more aggressive girls who mow down everything in their path to forge ahead. Gene's just-as-effective formula for success is good manners and becoming modesty.

Left: Aid from Troy Sanders on "The Mating Season" set. Males flock from all sides to offer assistance to quietly charming Gene.

Below: Gene's innate breeding has much to do with making her marriage successful and non-publicized. With Hubby Oleg Cassini.



Gene, Director Mitch Leisen study small problem for Paramount's "Mating Season."



# The Ladylike Approach

Oleg designed all of her dresses for the picture. Gene co-stars with John Lund.







Ann Blyth and Roddy McDowall at Hollywood premiere. "She's one star who really enjoys seeing pictures other than her own."

Below: Preparing for a scene in "Katie," her latest film for Universal-International. She's now at work on "Bonaventure."



## What I Know

**A**NN BLYTH is unlike any other star I know. In fact, she's unlike any other person I know.

She is very much a part of our group—which includes people like Janie Powell and Geary Steffen, Elizabeth Taylor, Georgiana and Ricardo Montalban, Barbara and Marshall Thompson, Dick Long, and others—and yet we all regard this very beautiful and charming girl as someone who seems really apart from the Hollywood scene. It's even difficult for us at times to remember that she is one of the town's most important personalities. Ann always seems more like a girl who could live next door to you in your own small town. That's perhaps a prosaic comparison, but it happens to be true.

I've known Ann for some time. Our first meeting was rather an unusual one.

An agent friend of mine said to me one day about six years ago, "There's a perfectly charming girl I'd like you to meet. I know you'd like her. Her name is Ann Blyth."

Well, I'd naturally heard of Ann. I'd seen a couple of her pictures and had thought of her as a delightful actress. She was someone I really wanted to know so I asked her to come over to a party. *(She was recovering from a very bad accident. She had been tobogganing and had fallen and broken her back.)* She was, however, unable to come then, so I asked her later and she did accept. I don't think Ann will ever forget that day since it was the first time she had gone swimming since her accident.

She was at the house most of the day and I thought she was one of the sweetest and nicest people I'd ever met. I'd say that gentility was the right term to use to describe her. That is a quality she has to this day.

After that Ann and I went out together several times. And we have done some strange things, I can assure you.

There was a date we had in New York, for instance. I went to her hotel to pick her up and had planned to take her to Toots Shor's for dinner. Afterwards we were going to see the Lunts at the Empire Theatre which is down on 40th St. and Broadway. When I met Ann she had something else in mind.

"Roddy," she said, "let's go to the Automat for dinner instead."

This was something new to me—a star who wanted to go to the Automat—but since I'd never been there it was fine with me. We both were more than intrigued with all the nickels we had to acquire to buy our dinner.

*(Please turn to page 62)*

Ann will hardly ever discuss her career. Yet she is definitely not complacent about her work.

Rehearsing a "Katie" scene with co-star Mark Stevens. Ann lives quietly with her aunt and uncle.







Marlon on outdoor set at Warners. He dressed more conservatively in Hollywood. Felt it was the thing to do.

Below: Visitor on set uses light meter for photo of Marlon. His mother was an actress; a sister, too.



# Sincerely Yours



Left: Marlon abhors fuss and folderol. He loves honesty. Says he's poor business man.

**M**ARLON BRANDO, about to be seen in "A Streetcar Named Desire," has long been misunderstood because of his indomitable sincerity. Because he says and does as he honestly feels what's right, he's labeled an egocentric. Actually he's not.



Marlon amuses Kim Hunter, also in "A Streetcar Named Desire," with good-natured mugging, as she knits socks.







# Merry Mixup

Fray ensues when Van Johnson, Barry Sullivan, Howard Keel find Jane posing in sarong for Photographer Don McGuire.

To model for soap ad Jane (with Don) sheds stewardess uniform.

**A**S A small town girl who takes a job as an airline stewardess in MGM's "Three Guys Named Mike," Jane Wyman just can't seem to keep out of entanglements like the one pictured above. But when a girl happens to meet, in rapid succession, three attractive males, all named Mike, then she's a natural candidate for unusual situations. First, there's Howard (Mike) Keel, pilot of the plane she's assigned to. Next, Van (Mike) Johnson, a young scientist, one of her passengers. And finally, Barry (Mike) Sullivan, an advertising man. She inadvertently gets all three into hot water, but they come up smiling at film's end with offers of marriage and she has a hard choice to make.

Jane, star of MGM's "Three Guys Named Mike," enjoys a fellow actor's wit while on location. Picture's story is based on the experiences of a real stewardess during various flights, giving Jane a chance for light comedy.



She begins her career as a stewardess quite unfortunately in referring to Pilot Howard Keel as a chauffeur.





# If You Were Gene Autry

This is the kind of guy you'd be and  
the eventful kind of life you'd lead



Gene Autry giving chase to a villain on "The Gene Autry Show," over CBS Television.

**C**ONFIDENTIALLY—haven't you ever left a movie with the feeling that you were the star you'd just seen?

And if you're a Western fan (*there's no age limit*), haven't you ever walked out of the Star Theatre as Gene Autry, sinking your spurs into *Champion's* flanks, while reaching back with a sure hand for your trusty pistol?

Don't be ashamed to admit it. Psychologists say it's a perfectly normal reaction—and if you have this normal

Gene seems on the verge of kissing Lynne Roberts. So far, he's not yielded, but is considering more love interest for his films.



With Elena Verdugo and 12-year-old Champion, Gene's ridden since he was a kid.





## By William Lynch Vallee

reaction, then the following is your meat, pardner.

If you were Gene Autry—you'd be one of the foremost cowboy heroes in the world. You'd own a hoss named *Champion* or, vice versa. You'd be comparatively wealthy, since you'd not only be a film star, you'd also be on the air and on TV, via films. You'd also write, sing and publish hit songs and your records would be perennial best-sellers.

But why stop there?

You'd own an oil well or three, as well as factories that turned out Gene Autry clothes and gimmicks. You'd receive royalties from articles that bore your name and picture. You'd owe Uncle Sam a hefty piece of change for income taxes, each and every year. You'd pay it.

As Gene, you'd be interviewed constantly, and so it might be well for you to listen to what Gene said to this reporter over lunch.

Said Gene: "Our addition, *Little Champion*, is a small hoss but a big ham. I get a chuckle out of him, whenever we're making a personal appearance, because he insists on looking at the audience for a couple of minutes. I think he's actually counting the house!

"No, he isn't *Champion's* son. I got him in Arizona (where Gene owns radio station *KWOL*, Phoenix). He was a real runt at first, but he's filled out some, since. However, he won't get much bigger than he is now.

"In my business," Gene went on, even as should you, "you always have to be the character that the kids imagine you are. I don't mind wearing cowboy clothes because, if you don't, the kids lose the illusion. I remember that when I was a boy, I once

His young fans love his action-packed epics, and Gene feels he has responsibilities to the small fry, due to esteem in which they hold him.



With a no-good redskin in Columbia's "Indian Territory." Gene crowds movies, TV, radio and song writing into his busy life.



A joke with Pat Buttram. Gene feels his high school education wasn't enough, tries to make up for it by collecting knowledge.

saw my pet Western star wearing an ordinary suit, and it bothered me. In fact, I've never forgotten it.

"Kids often ask me where my gun is—the answer being that you can't wear a gun on city streets. I never wear gaudy cowboy clothes unless I'm on the stage or where the part calls for it. My suits for street wear are actually as conservative as any businessman's.

"I'm making films these days," he continued, "for my TV show. The emcee act isn't for me, the boys and girls want hosses and action and, as (Please turn to page 68)

Will Rogers first encouraged Gene to become a professional entertainer. Here, he wins heart of Gail Davis in Columbia film.







The lovers in "Fabiola," Michele Morgan and Henry Vidal, were wed during production.



Left: Henry Vidal as Rhual, young Christian gladiator, uses only wooden stick in combat.



Massimo Girotti is among the Christian martyrs being pinned to tree with an arrow.

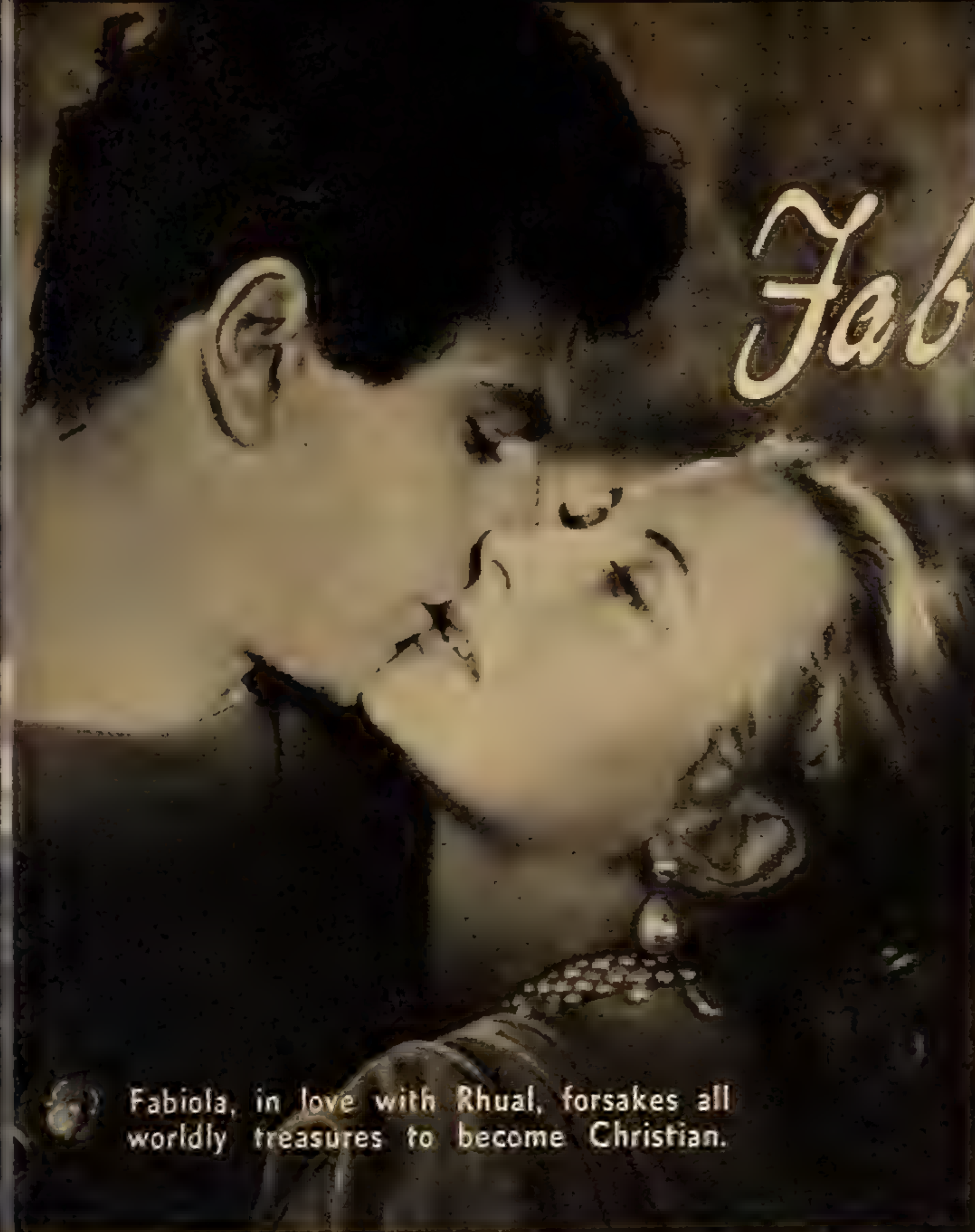


Michele Simon, as Fabius, Roman Senator, toasts a luscious guest at his banquet.





# *Fabulous* **FABIOLA**



Fabiola, in love with Rhual, forsakes all worldly treasures to become Christian.

Right: Slaves of the lovely Roman patrician, Fabiola, prepare their mistress for the feast.

**T**HE splendor, pageantry and depravity of Ancient Rome are strikingly depicted in the lavish spectacle, "Fabiola," made in France, and now being shown in this country with English dialog expertly dubbed in. A cast of 7,000, headed by Michele Morgan in the title role, vividly portrays these fantastic days when the early Christians were slaughtered in the Colosseum for the sordid amusement of the blood-thirsty Romans. For added realism, 200 French and Italian athletes were used in the more arduous combat sequences. It cost a fortune to make "Fabiola," but since it is planned to show it in all parts of the world, eventually the film will be a profitable undertaking for the producers. Its message of good will is especially timely.



The sumptuous living and customs of Ancient Rome are shown in "Fabiola."



Michele as Fabiola comforts her lover, Rhual, critically wounded in gory combat.



# Movie Stars' Movie

**I**N HOLLYWOOD, where important picture premieres occur frequently, it takes a really marvelous combination of stars, story and direction to bring forth cheers from an opening night crowd. The happy collaboration of stars Judy Holliday, William Holden and Broderick Crawford, author Garson Kanin and Director George Cukor on the movie version of "Born Yesterday" resulted in enthusiastic applause from a celebrity-filled audience when the film was shown for the first time.

Terry Moore proudly indicates that her date, Dick Long, hasn't forgotten their tickets.



Shelley Winters and Farley Granger, who keep appearing together despite mutual denials.



Jan Sterling and Paul Douglas arrive at "Born Yesterday" premiere. He was the first to play the male lead—in the stage version—and Jan has done feminine lead in two stage companies.

In the lobby of the RKO Pantages Theatre are "Born Yesterday" premiere guests Laraine Day, Leo Durocher and Frankie Laine. The picturesque Leo's presence caused lots of excitement.







Above: Fanny Brice obliges June Havoc, Jan Sterling and Paul Douglas with a characteristic expression. Attractive June will soon be seen in 20th's "Follow The Sun," with Glenn Ford.



Ezio Pinza signs an autograph book as his wife looks on. He's still the town's social lion in spite of competition from younger males.



Left: Marta Toren at the premiere of "Born Yesterday" with Kell Henning, a singer who comes from her native Sweden. Marta's done better than most stars imported from Europe.

Cornel Wilde, who hasn't spent too much time making pictures lately, being besieged by some fans who think he is still pretty wonderful.



Old friends Gale Storm and Barbara Hale have so much to say that husbands Lee Bonnell and Bill Williams can only look on in silence.

Betty Garrett and Larry Parks, who gave up independent film plan to accommodate anticipated blessed event, in lobby with Eddie Buzzell.







Van isn't, couldn't be, static. He has many plans for movies, stage, TV, radio.

Van liked making "The Prowler." "It's adult, for those who like life in the raw."

"If I base my career on always getting the girl, then I call it a dull existence."

## Van Heflin, a stage and movie success for years, still feels he's just getting started

**T**HIS has to do with Van Heflin—a young man with a future. . . .

If you're any sort of a moviegoer, you've just done a beautiful doubletake, followed it with a reasonable question along the lines of: What is this? Van Heflin's a movie star. And wasn't he on the legitimate stage with Ina Claire, and with Katie Hepburn in the original "Philadelphia Story," during its two-year run in the theatre?

Yes.

Okay (*it's your turn again*), and what about such film hits as "Johnny Eager" (Van won an Oscar for it), "Presenting Lily Mars," "B. F.'s Daughter," "Act Of Violence" and such?

Yes.

Now you move in for the kill, by adding: They were successful movies and personal triumphs—in each case—for

Van Heflin; the same whom you dast call a young man with a future. What future does a \$150,000-a-film man need?

Yes and no.

You've been right about everything you've said and everything you've said would seem to knock the future-for-Van thing into a cocked hat—except for one item. Which happens to be, Van himself. . . .

Van, as you'll see, isn't—couldn't be—static. He won't stand still and he's convinced that he's just getting started. He has so much to do (*and so much to do it with*), that we've only begun to hear from the gentleman from Oklahoma.

When he was interviewed, Van (born Emmet Evan Heflin, in Walters, Oklahoma) was in New York, negotiating for a play. One with a provocative husband-wife theme that would entail some (Please turn to page 72)







Role of the unscrupulous cop appealed to Van "because he's someone I could've been, a requirement for a good performance."

# YOUNG MAN WITH A FUTURE

With wife, Frances. Van's dickering for a play that would offer him a challenge.



By Robert Perkins



# None Other Than Donald

Donald wields lorgnette in "Double Crossbones," with Helena Carter, John Emery.

As lowly citizen he really is, he sings for habitués of Lester Luther's tavern.

**D**ONALD O'CONNOR runs amuck in the 18th Century in "Double Crossbones," a Technicolor period piece, tailored to fit the O'Connor talents. Donald starts out as a shopkeeper's apprentice, becomes enamored of a lady of high degree and eventually finds himself a pirate by accident, with time out for an excursion (in foppish disguise) to the Governor's mansion to claim his beloved. Plots like this are usually done with a straight face, but, with Donald in charge, it is a droll caricature of the stock costume drama.



Dressed to the hilt, Donald appears in this outlandish disguise in the U-I production.

Right: Inept pirate O'Connor winds up as pal of famed buccaneers Kidd and Morgan.

Youthful Donald has already made select circle of great comedians.

He woos Helena Carter with sardonic, un-O'Connorlike expression.







Bonzo clings to Diana, who's delegated to help bring him up in "Bedtime For Bonzo."

In picture, Bonzo lapses occasionally from Diana's child program of love and culture.

Left: Typical of Diana, she undertook acting assignment with Bonzo as a great lark.

Below: Like most chimps, Bonzo wanted to try everything and Diana humored his whims.

## Bringing Up Bonzo



**T**HE tot being mothered here by Diana Lynn is Bonzo, a talented chimpanzee who emotes, with Diana and Ronald Reagan, in "Bedtime For Bonzo," a U-I film about a noble experiment conducted by Ronald and Diana to prove that early environment, not heredity, determines eventual character.



Left: Like most children, Bonzo heartily objected to bedtime, even for make-believe. Here, Diana finds him far from his nursery.



Right: Is this all the character Bonzo can show after Diana's efforts to bring him up properly? Lucille Barkley is the temptress.



# A Modern Wife Looks

"Marriage is not meant to be



"Living with your husband must never become an ordinary habit," warns Florence.

## By Florence Marly

**L**OVE, when you are married, does not mean a constant, secret maneuvering of your own man. The male element in your life is that electric charge that makes you glad you are a woman. But you must be wary of pitfalls, must deal with your husband as he deserves to be treated.

He shouldn't do what you want, but what he, himself, wants. You have no right at all to expect your personal wishes to be granted automatically. You don't possess him, nor he you, no matter how legal the tie between. Love, for a wife, cannot be a selfish joy, nor can it last if temporarily prolonged by battles or bargains. They're bound to make it wither, turn it into a hidden tragedy.

Living with your husband must never become an ordinary habit. Marriage is not meant to be a routine, for then it develops into a prison in which all your ambitions are ignored. If you let it grow monotonous for awhile you are short-circuiting your contact with excitement for the duration of your mistake. Both you and your husband always will be a magnetic challenge to one another. This is a basic law of human nature, so face it early and appreciate the novelty it brings. If you don't stimulate someone, you bore him.

Marriage is not meant to be a safe thing. Sailing lazily on a cloud a husband mysteriously keeps in the air for you is, of course, the utterly childish conception that soon fades when reality is added to romance. Marriage is not merely the most important step a woman can take with anyone else, but it's never going to be absolutely secure, a simple relationship fencing you off from the world. Neither of you can be neatly cataloged by the other and counted upon to stay put. Every human being must change, for better or worse, and this is inevitable in spite of all the adolescent imagining that we're destined



Florence Marly with Humphrey Bogart, Alexander Knox in Columbia's "Tokyo Joe."



Left: As a student in Paris, Florence was always taken for an actress. She had the look and poise of a movie star.

Florence, Bob Peyton with native cast members of "Tokyo File 212," first American film to be made in Japan.





# At Love

a routine, nor a prison"



"To cure jealousy, start loving your husband as a sister would," suggests Florence.

Left: Florence is greeted with huge bouquet upon her arrival at the airport in Tokyo.

to remain dependably the same. No vows can cement a personality. We're all altering in some way. Only the stuffy fancy they can stay static.

The reward that comes from a real marriage is the ecstasy of sharing your own evolution with your sweetheart, and feeling that he, along with you, is fulfilling himself. Whatever your particular talent is, however you are impelled to experiment and grow, you fondly give your partner the freedom to venture and then, amazingly, love becomes more marvelous than ever.

I have wandered far from my original

home in Obrnie, Czechoslovakia. Because I followed my instinct to better myself somehow, some way many doors have opened miraculously for me. My life has become fantastically full. You must believe it will be, with all your heart. Only then will the thrills start and never stop.

My girlhood was quiet. My father was a teacher, but we were unsophisticated country people. Father died when I entered my teens and mother sensed that a farm could never hold me. I felt that if I remained in a small district the possibilities would (Please turn to page 64)

Florence Marly spent free time in Tokyo visiting Korean Veterans' Hospitals. "Love, for a wife, cannot be a selfish joy," says happily married Florence.



Irresistible lips are so...

mmm...

Irresistible!

Irresistible  
LIPSTICK

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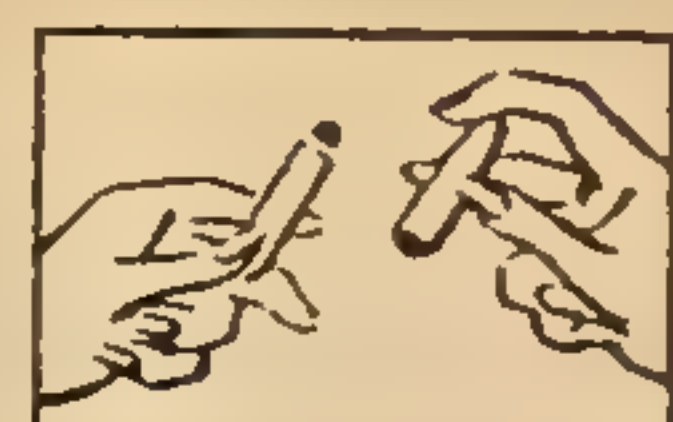
"Shorty" case

29¢



CLOSED

it's  
purse size.



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it's  
a full size  
lipstick.



PLACE

THE CAP

on the base

and presto, it's the long  
length professional size.

So easy to have the  
kissable lips men  
adore with this new  
lip-width Irresistible.  
All the advantages  
of a pencil plus extra  
strength of the "shorty."

WHIP-TEXT to stay on longer, smoother, brighter.  
Perfumed with Irresistible fragrance.

the talcum with the fragrance that whispers



"kiss me,  
dear"

Keeps you silky smooth,  
fresh, dainty all over.  
Use it lavishly.

DIER-KISS  
(DEAR KISS)  
TALCUM



# *A New Star In The Sun*

Fashion Selection #267 Faith Domergue, Howard Hughes' new discovery currently appearing in RKO's "Where Danger Lives" and "Vendetta," models a Ship 'n Shore sleeveless blouse suitable for so many occasions. Flattering jeweled neckline, clusters of ocean pearl buttons and double tucking down the front. Buttons down the back—of luster broadcloth—sanforized, colorfast. Comes in five colors—white, tangerine, violet, navy and gold. Sizes 30 to 38. About \$3.00.

Screenland  
fashion  
Selections

*by Kay Brunell*





Fashion Selection #266: A full skirt with long square pockets white busy about Faith. The "Social Security" wrap-around skirt was also designed by White Star. Goes on in a jiffy, wraps completely around you and buttons in the front. With it comes a special safety pin to assure that once they in the back. It comes in sizes, small, medium and large. About \$7.00. A crown hat in the same variety of colors tops the outfit. Small small medium and large. Price, about \$2.00.

Fashion Selection #267: A full skirt with long square pockets white busy about Faith. The "Social Security" wrap-around skirt was also designed by White Star. Goes on in a jiffy, wraps completely around you and buttons in the front. With it comes a special safety pin to assure that once they in the back. It comes in sizes, small, medium and large. About \$7.00. A crown hat in the same variety of colors tops the outfit. Small small medium and large. Price, about \$2.00.

PLEASE TURN to page 72 for information where to purchase these selections.

Shoes by Sandler of Boston  
Jewels by Vogue



# Screenland Salutes

*Margaret O'Brien*



Allen Martin shows Margaret that he's quite the man of muscle in Columbia's delightful "The Romantic Age."

Margaret and Frank Inn, famed cat trainer, hold two sets of identical feline triplets on set of "The Romantic Age."



Margaret reveals amazing dancing ability with a Charleston solo in the picture. Her mother was a professional dancer.

**F**OR her first teenage role, Margaret O'Brien, now all of 15, appears in the appropriately titled Columbia comedy, "The Romantic Age." She, as in her child role days, is decidedly captivating and appreciably more assured and easy to look at than in her earlier years. Margaret in "The Romantic Age" gives every reason to believe that her childhood achievement will be surpassed as she grows older.



# Theme Song For Spring

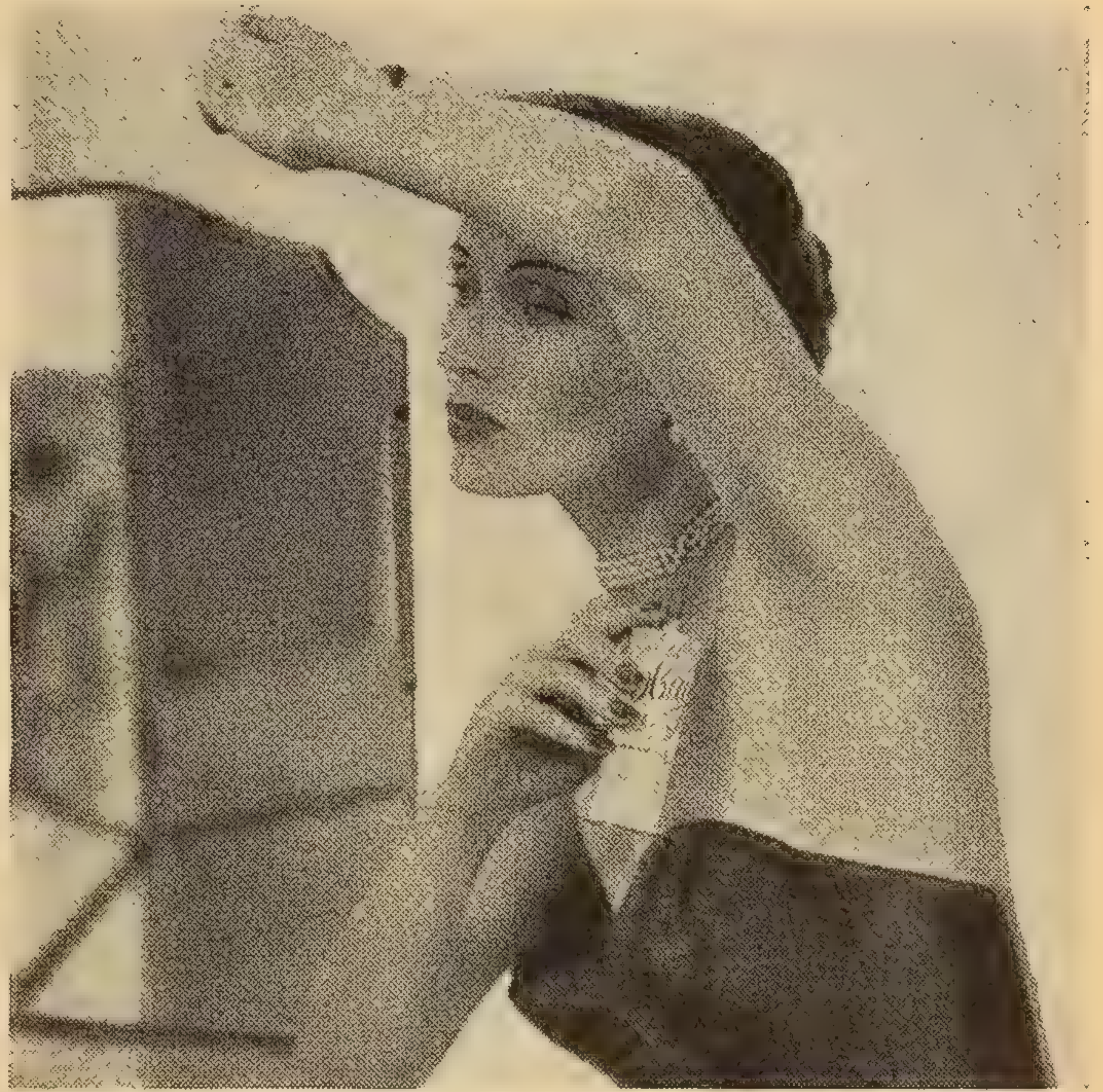
The scenery may be different, the lights brighter but here are new ideas that fit in with these changes



An improved formula and a new gold-colored metal case turn your old friend Pond's Lips into brighter bait for Spring conquests.

Press the button and out comes a complete circle of atomized spray without drizzle or drip, to give you all-day Obay safety.

New means and new ways to maintain glamour 'spite shorter clothes and sheer stockings are available courtesy Eversharp-Schick.



By Elizabeth Lapham



**C**OMES March and things happen, whether you're ready for them or not. Beauticians anticipate that higher sun in the sky and the resulting need for a change of makeup and a change of mood. That's why, just now when you're wanting to meet the new season with your best face forward you'll find a bonanza of beauty props arriving on counters around town. Each is a small thing in itself but equipped to make a very definite contribution to the complete picture—which is you.

**B**IRDS greet Spring with a splurge of gay plumage so perhaps we only need to follow our own instincts to choose

a lighter, more exciting looking lipstick for a color pick-up and ignore the more scientific reasons. Whatever your private incentives, there are some very new lipsticks around now that you should know about. Pond's for one, has been working overtime and re-done your old friend Pond's Lips into a spectacularly improved version. The formula is a lot creamier now; the color even more true. The handsome gold metal case tapers to a point at the top. Instead of your favorite winter Dark Secret you'll probably want to switch to pleasantly pink Dither or Heart Throb (*if you hanker for a dash of blue in the blend*).

**T**HE Djer-Kiss excitement is something important called "new French Formula Perma-color Lipstick"—sounds impressive and is. For a really professional result you're supposed first to trace the outline of your lips lightly with your lipstick, then fill in with a generous application of color. Allow it to set for about five minutes before you wipe off the excess lipstick and assure yourself of a non-blurring color that won't come off on anything until you take it off with soap and water. You'll like the case too—a slim shaft that is conveniently short when it's closed but professionally long-length when opened for use. There are five excellent colors in this French Formula that range from the deep blue-pink

of Amour to a bright rosy pink aptly named La Vie en Rose.

**O**NE look at the fashion magazines should be enough to warn you that skirts are being shortened to a point that will put legs back on almost permanent display. No more stalling on the job of leg grooming for a large slice of the year and then trying to make up for lost time during just the bathing suit season. There's nothing less attractive than a well-fuzzed leg, with or without stockings. That's essentially the reason why the Eversharp-Schick firm has designed not only one but two razors exclusively for feminine use and spent a couple of years testing techniques. To us the razors appear to be equally effective. Fashion Razor is a resplendent gold and white affair that's a bit higher in price than the cheery red and blue Deb model. As for technique—all that research produced a number of very definite do's and don'ts. For alabaster skin smoothness don't ever dry shave—do use soap and hot water. By always shaving your legs immediately after a hot tub or shower you tackle the hair in its softest most unresisting state. Soap (*or shaving cream*) is essential to remove the coating of waterproof oil which swathes each hair shaft. Take care of these two basic steps in skin preparation and you'll get such a close, comfortable shave, even going against the grain in the recom- (*Please turn to page 67*)



# For Personal You



**Fashion Selection #273** Miss Elaine Precisional Slip, styled and sized by Sel-Mor, is made of their own exclusive acetate rayon and nylon crepe blend fabric and set off with feminine all nylon sheer trim. Comes in white, pink or black and in 42 different sizes which will fit any and all figure types perfectly. Sizes 32 to 44, in short, medium and tall, for the slender to average figure. Sizes 32 to 44, in short, medium and tall, for the full-hipped figure. Approximately \$4.00.

**Kay Brunell selects St. Louis' Miss Elaine lingerie for style, quality, fit**

**Fashion Selection #274** Right: A Miss Elaine Slip made of fine combed handkerchief cotton nainsook. It is not only a dainty little slip, but also because of the way it is so attractively trimmed down the front, it can be worn beneath a suit to serve as a very pretty little dickie. Beside playing this dual role of slip and dickie, it has a shadow panel, a feature that is a find today. It comes in white only. Sizes 32 to 40. Around \$4.00.



**Fashion Selection #275** Left: Shown here is a Miss Elaine two-piece pajama or play suit, as you like, for it can be worn for play or sleep. It is made of fine combed broadcloth and piped in white. There is a handy little pocket with a coat of arms design, and each section is banded with elastic to insure fit and allow free movement. It comes in three nice bright colors: gold, aqua and brick. Sizes, small, medium and large. Price, about \$3.00.

PHOTOGRAPHS BY  
ROCKFIELD-MOSS STUDIOS

*Modeled by June Kirby, now in "Gentlemen Prefer Blondes."  
Fashion Arrangements by Mac Wise—Slippers by Honeybugs.*

PLEASE TURN TO page 72 in this issue for information on where to purchase these selections.



# Sensational New Scientifically Designed Patent Pend. BRAS for LARGE • MEDIUM • SMALL BUSTS

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Long-  
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Complete Line of "Yuth-Bust"  
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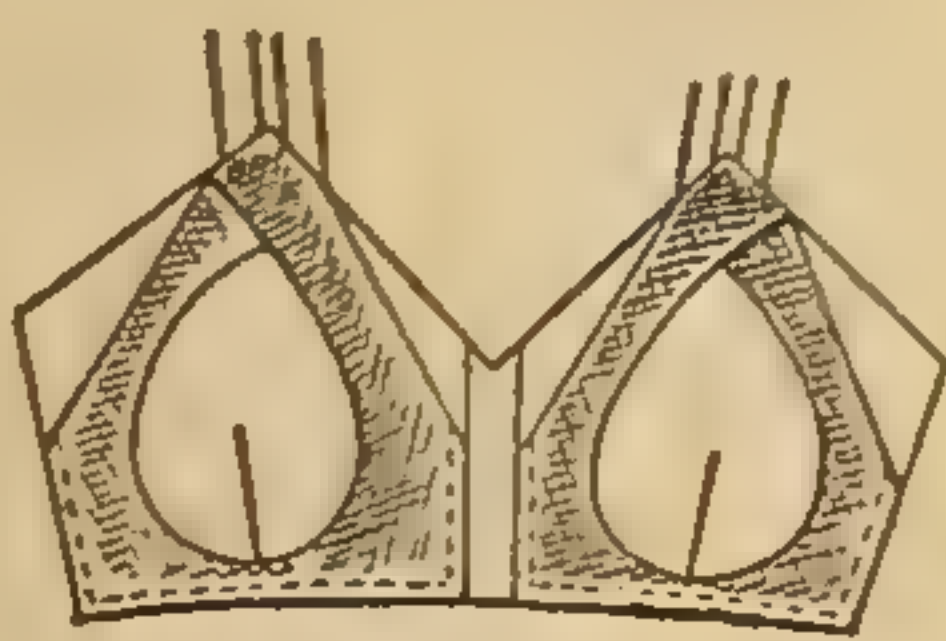
COLORS  
NUDE, WHITE  
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Look Slimmer and  
Years Younger!

Self-Conscious about over-  
sized, spread out, sagging  
busts? Does your bustline make  
you look years older than you  
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deau styles of "Yuth-Bust"  
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ing separation. Style No. 101  
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FEATURE of midriff support  
to help FLATTEN BULGING  
STOMACH; also girdle at-  
tachment hooks. Light and  
comfortable—yet firm! Built-  
up shoulder straps of bra  
fabrite. Simple adjustments.  
Excellent durable fabric—easy  
to wash.

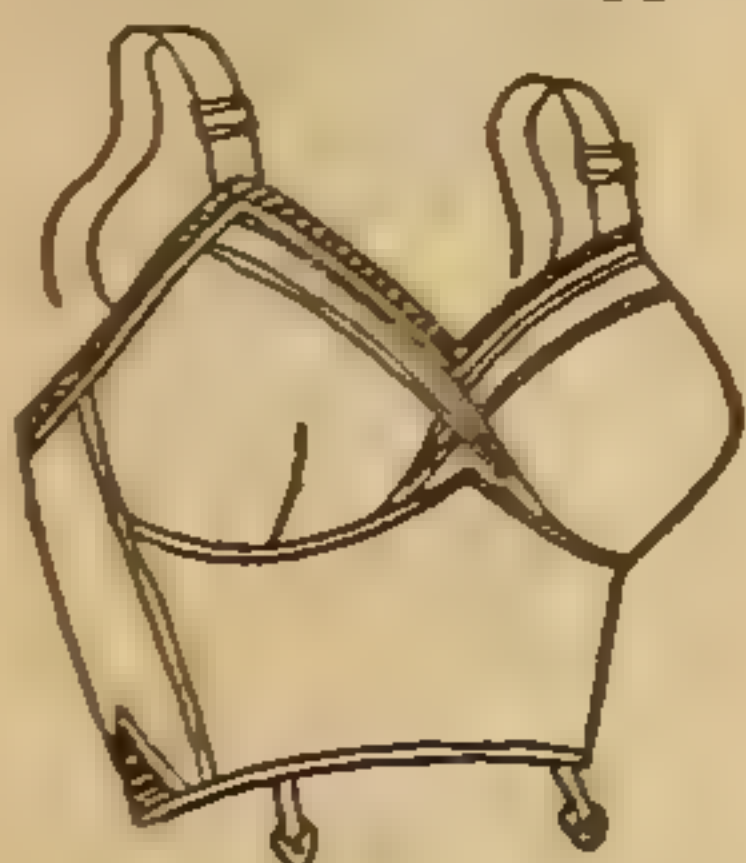
SECRET  
INSIDE  
CONTROL

helps correct your  
individual large  
bust problem!

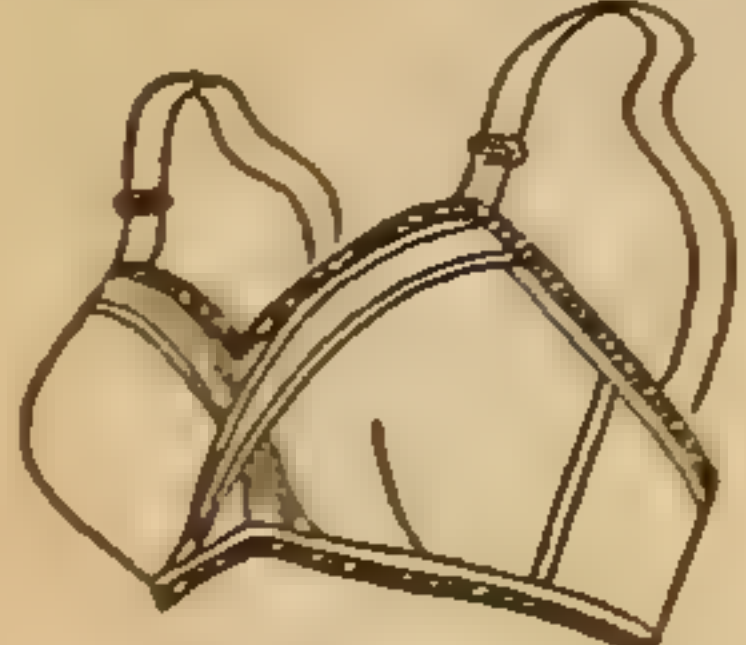


Illustrated are  
some of the large  
bust types who  
can be helped.

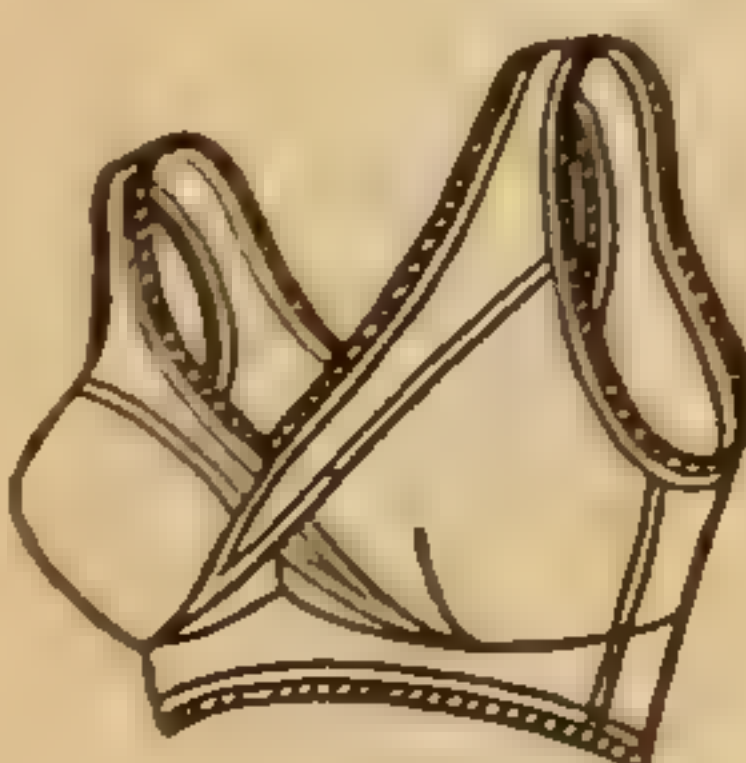
Special patent pend. bust molding  
feature on inside of all "Yuth-  
Bust" styles, lifts, supports and  
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youthful alluring shape you want,  
whether they are extra large,  
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One of Our Many Satisfied Customers  
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"I've always had expensive bras  
made to order. But I could never get  
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tive bustline for my full bust that  
your 'Yuth-Bust' bra now gives me."  
—Mrs. B. Haupt, Norwalk, Conn.



BEFORE

Mrs. Haupt wore  
the "Yuth-  
Bust" Bra, she  
looked tired,  
older, matronly  
and heavier be-  
cause of her  
large, spreadout  
bust.

AFTER

she wore  
"Yuth-Bust"  
Bra, her glam-  
orous bustline  
permitted her  
to wear youth-  
ful, smart style  
clothes and go  
places with her  
husband.



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STYLE  
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dream! Simple adjustable shoulder straps  
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INNER BRA BUST  
BEAUTIFIER which  
does marvels for your  
individual medium  
bust problems.



Here's Another Satisfied Cus-  
tomer Below who says:  
"I can't thank you enough  
for my 'Glamour-Form' Bra.  
Your inside feature does more  
for my bust than any other  
bra I ever wore."  
—Miss J. Ward  
Birmingham, Michigan



BEFORE Miss Ward wore the  
"Glamour-Form" Bra, her  
unattractive bustline gave  
her clothes a "baggy" look.  
She looked unappealing and  
was rarely invited out.



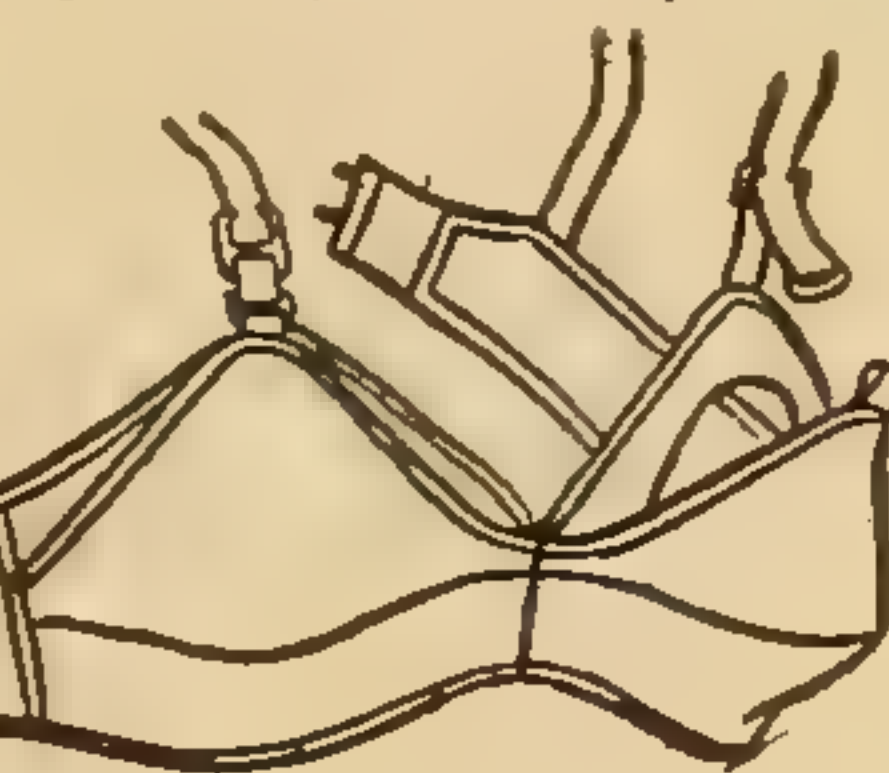
AFTER she wore the "Glam-  
our-Form" Bra for her aver-  
age size bust, her bewitching  
bustline made her clothes  
fit like a movie star. She  
now sparkles with personal-  
ity and is socially popular.

New Patent Pend. con-  
structed "Glamour-Form"  
bra corrects medium bust  
problems in a jiffy!

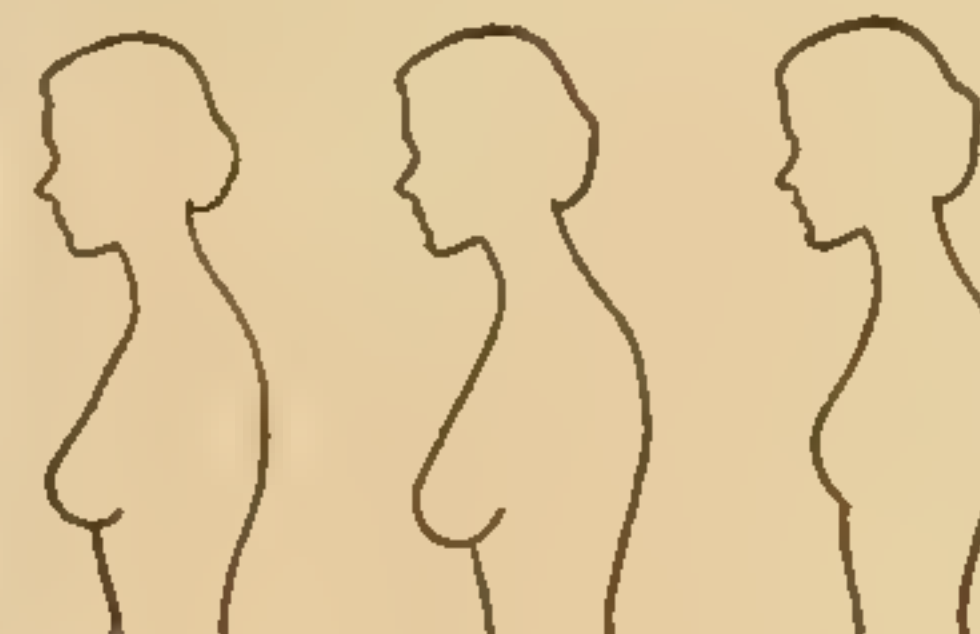
COLORS—NUDE,  
WHITE, BLUE, BLACK

You rarely see a woman  
with an average size bust  
which is naturally perfect.  
That is because a woman's  
breast muscles and tissues  
break down leaving your  
bust shaped with one  
or more problems that  
should be overcome.  
Your medium bust may  
be too flatly spread  
out, or it may sag  
too much, or it may  
have lost its firmness  
and roundness. Your or-  
dinary bra is not de-  
signed to correct  
your individual bust  
problem. For this  
reason a famous  
bust culture stylist  
designed the "Glam-  
our-Form" Bra to  
specifically correct  
the medium size  
bust problems. Does  
wonders for your  
figure in any out-  
fit you wear—like  
no other bra! Gor-  
geous, wonderful  
quality fabric that  
washes like a

dream! Simple adjustable shoulder straps  
and adjustable elastic closing. Only..... \$2.49



PICTURED HERE are  
some of the Medium  
Bust types who can be  
helped.



Famous bust culture  
stylist created this won-  
derlike feature under-  
neath the bra. It in-  
stantly flattens and  
accentuates the average  
size bust, gives them a  
firm uplift, round-  
ness, and highness no  
matter whether your  
medium size bust sags  
too much, or is too  
flatly spread out, or is  
not firm or round  
enough.

## SMALL BUST

SIZES  
28 TO 38

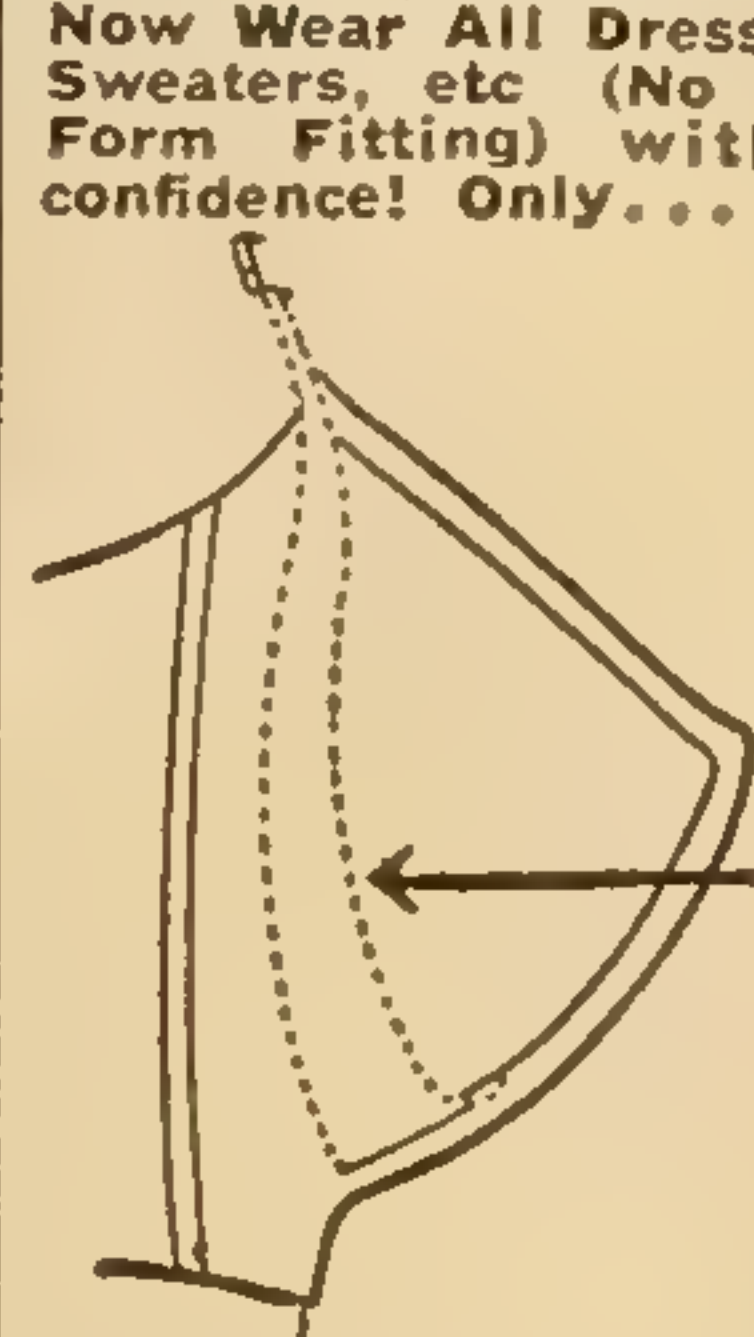
Special Design "Up-and-Out"  
Bra gives You a Fuller,  
Alluring Bustline Instantly!

NO PADS!

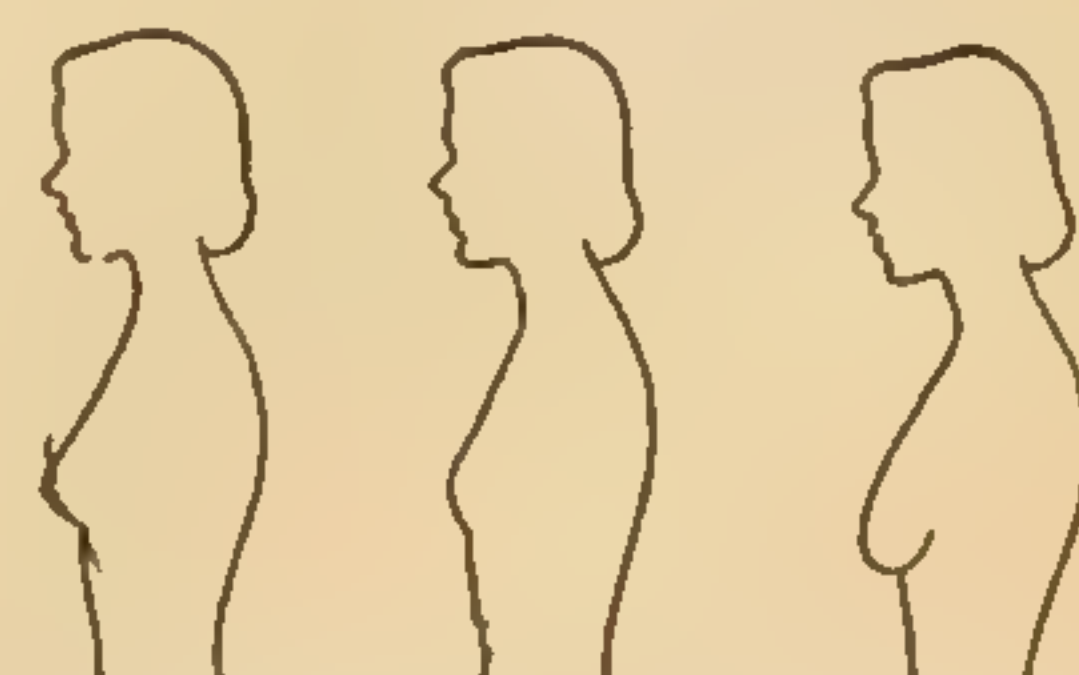
No Artificial Bust  
Buildup Needed!

COLORS  
NUDE, WHITE  
BLUE, BLACK

Self conscious about  
your flat looking bust  
line? Figure Beauty  
starts with a glam-  
orous bustline. The  
sensational "Up-and-  
Out" Bra has an ex-  
clusive secret patent  
pend. feature that  
tends to lift and cup  
flat, unshapely, small  
busts into a Fuller,  
Well-Rounded, Excit-  
ing Bustline like mag-  
ic instantly! NO  
PADS—no artificial  
bust buildup needed!  
Firm elastic back and  
easy to adjust shoul-  
der straps. Beautiful  
fabric—easy to wash.  
Now Wear All Dresses, Blouses,  
Sweaters, etc (No matter How  
Form Fitting) with Bustline  
confidence! Only..... \$2.49



Illustrated are some  
types who can be helped



This special patent pending bust  
molding feature on inside of bra  
lifts, supports and cups your busts.  
NO MATTER WHETHER THEY ARE  
SMALL, FLAT, OR SAGGING, into  
Fuller, Well-Rounded "Up-and-  
Out" curves like magic instantly!

Profile View of Hidden  
Feature in Bra which  
does wonders for your  
individual small, flat  
bust problem.

One of Our Many Satisfied Customers Below  
Says: "... It's amazing how its special feature  
gives my bustline real glamour."

—Miss Doris Harris, Wichita, Kansas.



BEFORE

Miss Har-  
ris Wore  
the "Up-  
and-Out"  
Bra. She  
was flat,  
unshape-  
ly, and  
shy.



AFTER

she wore  
the "Up-  
and-Out"  
Bra, her  
attrac-  
tive bust-  
line gave  
her poise,  
confi-  
dence.

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checked below in PLAIN WRAP-  
PER plus my FREE "Glamour  
Bustline Course" which I will  
keep whether I return merchan-  
dise or not. I will pay postman  
on delivery the price, plus postage.  
If after 10 days I am not com-  
pletely satisfied, I may return  
merchandise for my money back.  
Be sure to write in HOW MANY,  
SIZE and COLOR of styles you  
desire.

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	202		
	303		
	404		
	505		
	222		

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For SMALL—MEDIUM—LARGE BUSTS

An authority shows you how to improve your individual bustline appearance so that your  
new bra looks its best on you! Contains 3 sections for each bust type; instructs the  
Small, Medium, Large bust type what to do for their own bust problem. Most scientific,  
up-to-date guidance. Step-by-step illustrations with easy to understand directions. Partial  
list of priceless contents in this course are: Simple illustrated scientific movements.  
What type of clothing you should wear to gain the desired bustline appearance—for each  
of the small, medium and large bust women. Illustration of bust structure and how it  
works. Figure proportion charts giving correct bust size according to height and weight.  
Plus other methods of bustline improvement! Yours free of extra charge with your  
order of any of the above bras—whether you keep the bra or not—if you act NOW!



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## So Easily Misunderstood

Continued from page 22

This intestinal fortitude is revealed by her relationship to flying. In 1946, when she was returning to England via New York, Boston, and Newfoundland, her plane tossed a motor into the midst of the State of Massachusetts. The flight pattern was at fifteen thousand feet, so, for seven precarious minutes, the plane sliced altitude while seeking an emergency landing field. When one was reported, the pilot (*Miss Leigh still applauds his skill, speaking in fervent tone*) had to make two approaches to the landing strip in order to get down without pirouetting on the heavy wing.

A few years earlier, when she and her husband were flying to Atlanta, Georgia, to do a British War Relief benefit, their plane fought weather and headwinds to such an extent that it finally landed at Augusta with less than a pint of fuel left in the tanks.

On a third occasion, when the Oliviers were returning to London, via Lisbon during the War, their plane caught fire and was forced to make an emergency landing under perilous wartime conditions.

It happens that Warner Brothers Studio, where Miss Leigh has been working in the screen version of "A Streetcar Named Desire," is not far from a jet base. The expected result is that, a dozen times a day, jet squadrons split the sky with their celestial thunder. The roaring always caused Miss Leigh to shudder. "I don't like planes," she would say. "I really don't."

However, when asked whether she would fly again she murmured, with a controlled show of polite surprise, "Oh, of course—whenever necessary."

Trains and boats are her great transportation loves. After "Streetcar Named Desire" was completed, Miss Leigh and her husband took passage on a French cargo ship sailing from Los Angeles, through the Panama Canal, thence to the British Isles. The trip required twenty-five blissful days of leisurely sea travel.

The inbound trip from New York to Hollywood was made by Twentieth Century Limited from New York to Chicago, and by Super Chief from Chicago westward. Miss Leigh explored every inch of each of these luxurious iron horses, and regretted only that their schedules made it impossible for her to pause in the stations of American small towns to catch a glimpse of the infinite variety of American rural life.

When the picture company went to New Orleans to film "Streetcar" backgrounds and outdoor action, Miss Leigh rode the Southern Pacific's Sunset Limited, a resplendent crimson and gold streamliner, and lamented every mile the fact that her husband was still deep in the Paramount production of "Carrie," so was unable to accompany her. This separation was an extensive disappointment as they had long planned to investigate storied New Orleans together.

Aside from this mishap, Miss Leigh found the city all she had been led to expect. Whenever possible, she slipped

into the French Quarter to peer into the shops; she tiptoed into the walled and landscaped courtyards whose opened grille work gates are always an invitation to enter; she paused in doorways to tilt her ears toward the perennial jazz that drifts from the balconied upper rooms overlooking Bourbon, Dauphin, and Royal Streets.

She loved the typically black coffee, redolent of chicory, and she found that dining at the Vieux Carre, Antoine's and Galatoire's lived up to expectations. Now she wants to return to New Orleans whenever possible; perhaps, and this is a dream, she and her husband might be able to take a flat in the French Quarter for a few weeks some early Spring.

Another city beloved of Miss Leigh is Carmel, on the Monterey Peninsula. She admires the air which, most of the year, is sharp and damp, rich with the scent of pine needles and wood smoke. The undulant landscape is thickly wooded, and the sea crashes against a steep and rocky shore, interrupted only occasionally by strips of deep, chill sand.

There is also a romance between Miss Leigh and San Francisco, city of "sudenest hills, fairest flowers, and smartest women." Cable cars, the Top O' The Mark, Grant Street at night in the heart of Chinatown, and Fisherman's Wharf, like the vistas of Carmel, awaken her painter's instinct.

For several years, Miss Leigh and her husband have followed the Churchillian technique of relaxing over canvas and easel. Both (*of The Oliviers*) are working toward perfecting a landscape technique. "Someday I'm going to take lessons," she says with an emphatic nod. "Someday, when I find time."

She doesn't feel that she does even slightly laudable work yet, but she has never been able to destroy a canvas on grounds of utter hopelessness. "Probably after I start to study and do something really worthwhile, I shan't be able to face my early efforts. That will be time enough to dispose of the things I am now keeping," is her easy dismissal of the super-critical attitude of many hobbyist painters.

When the weather is bad and Miss Leigh is unable to interpret a landscape, she and her husband play canasta. She usually wins their two-handed games, probably because she brings to anything she does a burning concentration.

This is, of course, intensely true of her professional behavior. She is a trouper to a degree rather impressively pointed up by this fact: after she had completed her final scenes for "Streetcar Named Desire," the technical crew paid her the supreme compliment of presenting a gift to her.

Technical crews are not easily bowled over by an actress' talent or charm; they are on the job eight hours a day, serving as a phalanx of anonymous eyes above overalls, silently, knowingly critical of false starts, blown scenes, painful re-

(Please turn to page 58)



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hearsals, and of gradually perfected characterizations. They make up the toughest audience on earth because they make a profession of being unimpressed, and because most of them know show business from box office to handbill and back again.

Yet this hard-boiled aggregation acknowledged Miss Leigh's excellence by giving her a silver cigarette box. Inscribed on the cover was the single word, "Vivien," and on the inside of the cover was engraved a sentence of admiration which, characteristically, Miss Leigh has not shown to anyone. Neither will she repeat it.

Incidentally, Miss Leigh went blonde for the part of *Blanche* although her own hair is reddish brown and naturally curly. In the film, her shadow is between ten and twelve pounds slimmer than the image she likes to cast, but there seems to be little she can do about it. Before the beginning of each of her pictures, and before opening night of her plays, she begins to melt away. Also she is inclined to develop a severe head cold at dress rehearsal and spend the day before premiere in a tumult of apprehension that she is going to lose her voice.

A relaxing aid at such times is her coterie of three cats, serving loyally as household pets in good standing. One is an aristocratic Siamese, but the other two are incidental wayfarers of questionable lineage. One wandered in on Christmas day, obviously seeking a handout. He was accommodated and named, inevitably, "Christmas."

Before creating her London characterization of *Blanche* in "Streetcar Named Desire" (which she played for eight months), Miss Leigh did not see Jessica Tandy's New York performance, nor did she see the poignant Judith Evelyn interpretation which was played for West Coasters. Aside from the geographical problems involved in her catching these performances, she has made it a practice to avoid seeing the work of her colleagues in modern plays which might become vehicles for herself; the sole ex-

ception is "Antigone" which she saw Katherine Cornell do some years ago.

Naturally, she saw the great mistresses of drama re-create the classical roles of the theatre as she was growing up, but she seems to feel that classical drama is expansive enough and flexible enough in changing times, to allow for a fresh approach at regular intervals.

Naturally, because of her eminence and the sympathetic quality she projects, she receives a great deal of mail from youngsters with theatrical ambitions. "How am I to get started? What are the short cuts and how shall I find them? How must I prepare myself?" are the usual queries.

Miss Leigh's answer is delivered straight from the shoulder: "If you want to be an actor, truly want to work in the theatre, you will find your own way without advice from anyone. If you were meant to be an actor, you *will* be an actor, regardless of apparent obstacles."

She adds that, in the main, acting is not a munificent profession: there are as many struggling actors as there are struggling chemists, drapers, or fishermen. She thinks it should be stressed that acting is one of the most difficult of all professions, a tantalizing, elusive, exhausting business.

She herself started at a very young age, and she was tossed into parts which, she feels now, were beyond her. She was required to perfect characterizations which were too intricate for her knowledge and experience; naturally, being Vivien Leigh, she learned faster than she had dreamed possible, she matured more rapidly than the normal climate of her development would have allowed. She rose to the challenge.

She is like that.

Slim as a scepter, and as authoritative. Bright as a sword and as valiant. Fresh as an English rose, and quite as sweet.

D'ya know what the technicians call Lady Olivier, when Lady Olivier is out of sight?

Quote: Cute Kid. Close quote.

And I'd like her to be reasonably athletic. She doesn't have to be a "muscle moll," but I'd like her to join me in playing golf, or bowling, or a few hours at an archery range. I enjoy these things immensely, and I would enjoy them even more if I had a good companion when I did them.

Another thing: She's simply got to know how to dance. I don't do much nightclubbing—I've spent too much time singing in those places to like them for entertainment—but, when I do go to such a spot, I'd like the girl to be able to follow the music. There is nothing worse, as far as I'm concerned, than to go to a party or a cabaret and get up to dance and—nuthin' happens!

And, last, I want the girl to go out with *me*, not with everyone in the room.

There are gals who date men, you know, for what it will do for their careers, or because they think it is "smart" to be seen with them, or because they merely want to go to certain places. And you dance with them and, physically, they are dancing with you. But, mentally, they are off in a corner with some guy they've seen across the floor, or looking around to see who's there, or something. To me, that is not only as rude as someone can get but it's vastly embarrassing.

Does my girl have to know how to cook? No, not at first. I'll teach her how to cook!

Does that sound funny? Well, after all the years of training I've had from my mother and sisters, cooking is one of my favorite indoor sports. And, if the gal I marry doesn't know how it's done, I'll be glad to act as professor.

Ours would be a quiet life, as you may be gathering. For in Hollywood I've found the first regular existence I've had in years. And I love it, especially after the nightclub circuit.

I go to the movies a lot, for the very simple reason that I feel I have a great deal to learn about picture technique and I want to be a success in films. I watch the people in my particular field, the big-shots like Crosby, for instance, and see how they handle things, pick up tricks from them, hope that some day I can have the ease on a stage that they do.

And I go out to a drive-in and munch hamburgers with two or three of my friends, and then drop down to that archery place I mentioned, or bowl a few lines, or perhaps stop in at the Beverly Tropics or the Encore for some music. It isn't very glamorous, my life, but it's a lot of fun.

I hope it could be fun for someone else, too.

There's another misconception in the public brain, incidentally. And that is that when you are signed to a movie contract, or have achieved any sort of prominence, you are instantly besieged by all sorts of invitations from all sorts of people.

In a way, this is true. But, unfortunately, the invitations are often not the sort you want and they're not from the people you care to become intimate with. The *real* people don't chase you. They wait until they happen to meet you.

## Some Of My Best Friends Are Married

Continued from page 25

find must feel the same way. She must live music as I do.

I know that perhaps that would be tough to find, for it's an all-consuming thing, a thing that starts the moment I wake in the morning and goes on every moment of my day. There's never a time when a song is not important to me, or when I've had too much of melody. And I suppose that's rare in anyone else.

The girl I need doesn't have to be a raving beauty. I like the blonde type—as most Italians do—but I'll probably wind up marrying a brunette. Life is like that.

She must be, above all temperamental things, pleasant. She must have a nice character. And she must have heart.

There's a girl I know in New York

who has these things. She's a tiny thing, physically, but her heart is enormous. She is invariably trying to do things for people, things they don't expect, things which come at the times when they need them most. And she knows, too, the difference between an acquaintance and a friend. She doesn't presume on a casual relationship: she keeps her dignity. When she does give her friendship, you know that it's for keeps.

There are a few little things which are important to me in a girl.

First, I'd like her to look "clean." By that, I mean that she shouldn't have too much stuff on her face. I'd like to be able to see what *she* looked like, not what some beautician dreamed up for her.



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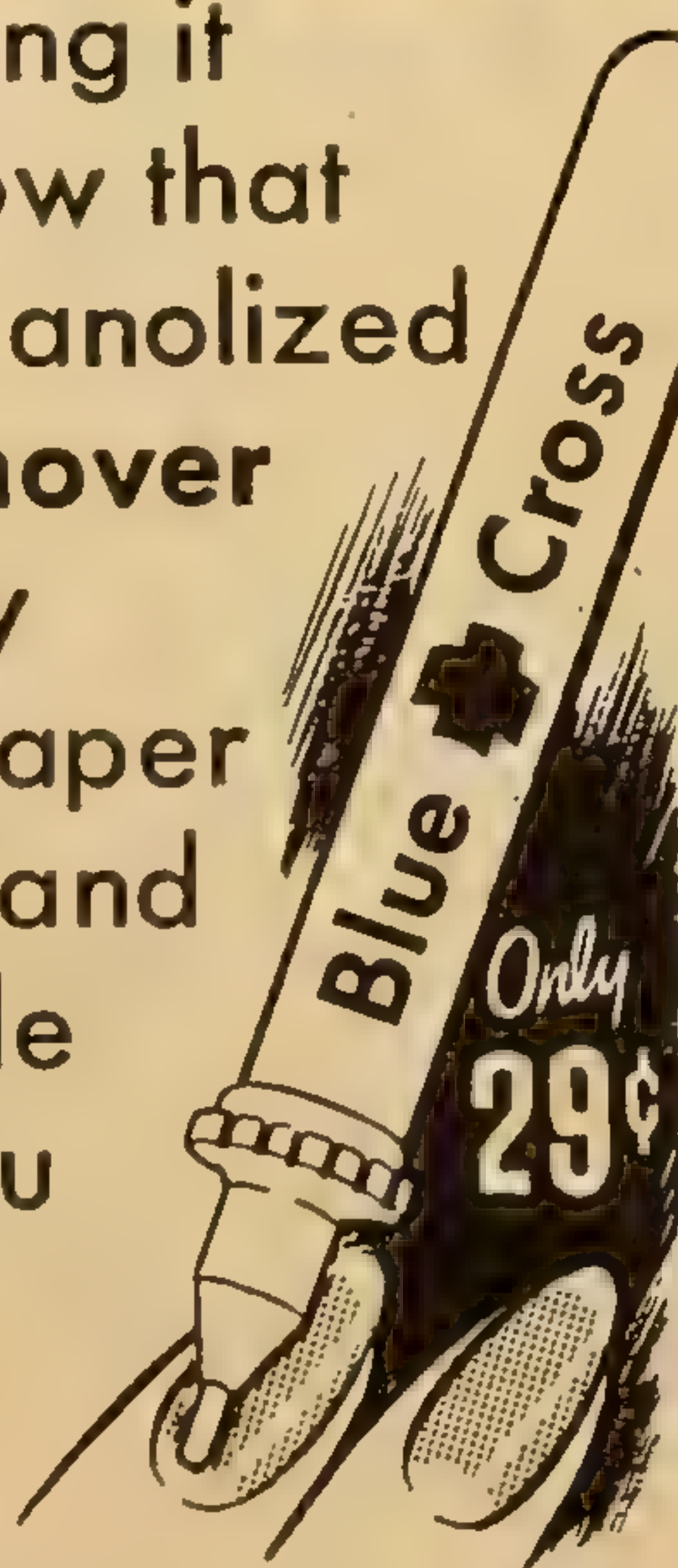
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gether down the street, laughing, with the aura of complete companionship about them, I know what I am missing.

I'm young, I know. There is plenty of time.

But some of my best friends are married, and they like it.

So why wait?

## Matter-Of-Fact Marlene

Continued from page 27

expected to be," she laughed lightly, and I agreed with her. If I didn't know Marlene Dietrich, the actress, quite well, I would suppose by seeing her on the screen that she arose each day at noon in time to have a milk bath, a rub-down with Chanel No. 5, and then to dash into her newest Paris gown and hat, and be off to some fabulous smart place for lunch. She'd return home to confer with a secretary over endless calls, open cards from endless boxes of flowers, perhaps recline on a white mink spread over a satin longue, wearing a devastating red chiffon negligee with ostrich trimming. And by six she'd be having a massage to keep her hips in proportion as she listened to languid music. By cocktail hour she'd be wearing another ravishing gown to greet at least a dozen handsome men awaiting her favor. She'd go out to dine wearing a king's ransom in jewels, and she'd dance and come home with a retinue of men, each begging her favor. And life would go on and on with new brilliance and glamorous events in endless succession.

But the Marlene I know is very different. She has never been able to sleep late in the morning. She wishes she could, but she has so much to do that with the dawn she is up. She never has time to indulge in milk baths. They sound ridiculous. She takes a brisk shower and dresses quickly and starts her day which she has scheduled the night before. She has never had a massage, nor a beauty treatment, as she doesn't have the time. And since she never hires a housekeeper she has to go shopping for food when living in an apartment or a house. If not—and she has been living in hotels for the last few years—she has countless other errands. She loves to go shopping in department stores. In New York she has been able to shop quietly, for when you dress quietly few people notice you. If she should get all dressed up, wearing furs and jewels, well that's asking for attention. She doesn't . . . except here in London. Indeed, during her visit Marlene tied up store traffic in London's biggest department store. The kind manager had finally out of sheer desperation, escorted her to the sanctity of his office, where he explained, "Anything you might want we'll bring in here to you."

Miss Dietrich says the most common question she is asked is how to be glamorous.

"I've devoted a lot of thought to the answer for a long time," she said, "but

I still don't know it. Real glamour has something to do with authority, that's all I know."

For myself, I think the real spirit and confidence of a person who has something exceptional in life gives that air, gives a woman a glamour that no make-up box or costume can manufacture.

It isn't by means of a formula that Marlene decides what she wants from life. She thinks that most people become so self-centered in their objective just what they want to be that they end by living only for themselves. They have no one to think of but themselves and no inner radiance can shine from a self-centered miserable person.

Glamour is not a phony charm, according to Marlene. Even if you are an actress, she says, you can't pretend to listen with great interest to another's plans or conversation while you mentally arrange your own plans. Stimulation of your own mind through social discussion, music, art, is more beneficial than time spent in a beauty parlor, for a woman with an active mind is exciting. There's nothing a man likes better than explaining things that interest him to an attentive listener. Once you have a man as your confidant, he finds you the most glamorous woman in the world—which explains a man's rapture over, sometimes, a woman of plain physical charm. You hear, "What does he see in her?"

Marlene's career is only a part of her life. She always decides what to do that will make everybody happy; for in their happiness she finds her own. Those may not sound like potent words, but anyone who thinks them over and gives them a try, will experience the full benefit of them. It makes one vital and alive.

When Marlene's daughter, Maria, was a baby of three, she appeared with her in one of Marlene's first pictures at Paramount. Marlene was far more delighted with her childish beauty and the fun of having her in a picture, than she was about herself. Maria was always such a lovely child and now she is a lovely woman with two babies to look after. Marlene often takes care of them so her daughter can have a free afternoon or evening. Helping others and giving happiness to people is characteristic of her and was her main incentive for joining the USO.

Miss Dietrich, you remember, was Hitler's No. 1 Film Objective and through Goebbels he long campaigned for her return to Germany. But Marlene's loyalty to the United States never wavered.





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When the United States Armed Forces first entered Germany it was thought risky for her to go with them. But she was determined to go, and she went.

As everyone knows, Marlene plays the violin and piano, and in the War she took up the musical saw to entertain the GIs up front. She has remained their friend ever since. As a result she is constantly getting free taxi rides in New York—in fact she says she can hardly remember paying for a cab. The driver nearly always says "I saw you in the War. You were in such and such a town. We're old war buddies." When she tries to insist on paying her fare they won't take it. "Don't deny me the pleasure, Miss Dietrich," they'll say. She knows it gives them pleasure—so she accepts.

As for men, Marlene was quite willing to discuss them. Several years ago she was asked to list the most exciting men in her life. She did so and today the list remains the same: Noel Coward, Erich Remarque, Earle Stanley Gardner, the mystery novelist. (*Mr. Gardner says his life has never been the same since he was named in that list*), Roberto Ros-

sellini, (*he was unknown when Marlene originally nominated him*), Ernest Hemingway and Orson Welles. Of the fabulous Mr. Welles, Marlene says the only trouble in putting him on such a list of fascinators is that he knows it!

It has been said a million times how young Marlene looks. As I walked beside her to the Studio gates I thought once again how true this is. Marlene looks 30 actually, but she is 43. She has more fascination in her little finger than most women have in all ten.

Regarding her pictures, she says, "I usually make just one picture a year because there are so few good stories." Her current one—"No Highway"—she likes very much. It is the story of a research aircraft scientist, Jimmy Stewart. Marlene plays the film star, who was the No. 1 favorite of Stewart and his wife. After they meet in the same plane the plot begins to unfold.

Marlene's next picture will be in Hollywood with Director Fritz Lang. As for men, she is madly in love with two—Maria's baby boys, lucky fellows.

## What I Know About Ann Blyth

Continued from page 30

After the show Ann surprised me again. I was about to hail a taxi when she said, "I feel like walking. Let's walk back to the hotel."

She was staying at the Sherry Netherlands which was a good long hike—I can assure you. But we walked the distance and had some amusing experiences with people who spotted us and began to carry on rather unusual conversations. Ann was completely unperturbed by some of the things we were asked. Here was a young lady with poise!

There are other times with her that I remember. Once some of our friends decided we should all get more exercise, so we made up a party to go bowling. This was fine for Ann because she's a great sportswoman. She loves golf, swimming, skating, and bowling especially. We had quite a time, but I must say that Ann's game made me feel a little as though I'd been left hanging by a chandelier. I felt just like the man who tries to fix things around the house and ends up getting everything into such a mess that his wife has to re-do the whole job.

In definite contrast, there was the evening when Ann and I went to the ultra-ultra Opera Ball. This is an affair that you can go to only if you know somebody who knows somebody who can get you an invitation. We had a terrific time, meeting all of our favorite opera stars. Both Ann and I are slightly wacky about fine music and great singers. Then there was the Photographers' Ball last year when Ann went as a helicopter and I went as a mailbag. And I also shall never forget the night we went to the Greek Theatre to see Janie Powell in "Student Prince." That was a big thrill.

Of course, we go to the movies—practically all of the time. She's one star who really enjoys seeing pictures other than her own.

But of all our dates, I don't think I shall ever forget a date we had at Ciro's with Elizabeth Taylor (*before her marriage*) and Dick Long.

We were having an awfully good time until we got the check. To Dick's and my horror we discovered we didn't have enough money to pay the bill. Dick and I went into a hurried conference while Ann and Elizabeth looked on amused. Dick finally gave me all the money he had so I could pay for Ann's and my share of the check. Then Ciro's gave him a credit card so he could take care of his end of the expenses.

Dick and I were very embarrassed. Ann simply remained unruffled. And it was a deal where a person of her importance might have felt a little—shall we say, upset?

Ann is always a lady on a date. She never loses her innate good taste—and I've seen occasions when she could easily have been very annoyed. But I like to take her out mainly because I've never known her to be out of sorts. At one time she had made five pictures in a row, among them "Mr. Peabody And The Mermaid" which was a difficult job what with that tail she had to cart around with her all of the time. Yet, not once did she ever dwell on how tired she was or get moody or irritable, as some girls do. However, when she got really tired she would very quietly say, "I think I'd better go home now." A few times I'd suggest we stay just a little longer at a party, but she'd smile sweetly and remark, "No, I think I'd better go."



It didn't take me long to learn that when Ann makes up her mind about a thing you know it's made up for good.

On a date, Ann is a completely unselfish person—and a completely undemanding one. At times I think she should be a bit more selfish, a little more demanding. But when you come right down to it, those are qualities any fellow appreciates in a girl. You ask Ann where she wants to go, for instance, and she doesn't say, "Oh, I think I want to go dancing tonight." Instead it's "Whatever you'd like is fine with me."

Ann is also a girl you're proud to take out because she always looks so nice. She dresses conservatively—more like a prominent social debutante than a big star—but good taste governs everything about her.

When you take her to a party, as I have on several occasions, she really can throw you. To begin with, and not many know this about her, she is one of the funniest people I've ever met. She's a tremendous story-teller and when she gets started on one of her dialect stories you laugh so hard you almost fall on your face. I've never ceased to be amazed at how quickly she changes when she's being the comedienne. It's a gift not many girls have.

Ann really loves parties—especially if charades is the game of the evening. Once she came to my house for a party and almost as soon as she stepped inside she said, "Are we playing charades tonight?" She looked so hopeful that I felt very sorry when I told her we weren't. She almost sagged, she was so disappointed.

I mentioned earlier that Ann was unlike any star I'd ever known. She is—because she will hardly ever discuss her career. Yet—she's deeply serious about her work.

Only occasionally have I been able to get her to talk about what she'd like from her career. She's said that she'd enjoy doing a big musical—perhaps on the stage. That's mainly because she enjoys singing and appreciates fine music. Her part in "The Great Caruso" was a big thrill to her for this reason, and she's hoping that her home studio, Universal-International, will think of her for the lead in "Song Of Norway," if and when it is made.

She's already had several exciting moments in her career. I was with her, for example, the night she heard she was to make the Bing Crosby picture. I've never seen her so completely happy. It was the most important break she had had since she made "Mildred Pierce."

Yet, with this enthusiasm, she is definitely not complacent about her work. She won't do anything unless she feels it's right for her. There have been times when she's been set for a picture she didn't think right for her and refused to make it. Somehow it's hard to think of quiet little Ann as having such positive attitudes—but, believe me, she has!

I've seldom heard Ann pass any opinions about her work on the screen. And she never has asked me—or anyone else that I know of—for comments about her work. But that's like Ann—she's entirely

unobtrusive about herself. Her remarks about her career—or anything else for that matter—are almost always general. She simply does not like to talk about herself.

That is perhaps her most unusual characteristic—her reserve. She's a great introvert. It's as though there was a wall around her. Maybe you'd call this self-sufficiency, but I don't really know. It does, however, seem that she lives a good deal within herself.

Most people who have that trait are selfish and often unkind. Not Ann. In all the years I've known her I've never heard her say an unkind thing about anyone. Which is perhaps why everyone in Hollywood is so fond of her.

One day I went to Universal to have lunch with her. Afterwards we were walking down the lot. Several times as we passed people, I heard them say, "Oh, that's the sweetest girl in town!"

I believe Ann is like this because she lives by one rule—she will only do and say what is in line with her code of ethics, her belief in what is right. To do right is the most important thing to her—and that's probably because she is such a deeply religious person. Her religion governs most of her life.

Ann lives very quietly with her aunt and uncle and has never had any of the typical desire of most young people to break away and go out on her own. She somehow doesn't seem to need that individual independence. She has found her own happiness and her life is complete as far as she is concerned.

Not that Ann intends to go on living this way indefinitely. She hasn't discussed such things as marriage with me to any extent, but I have the feeling that she is waiting only until she is ready for a married life. Ann is so sincerely fond of children that she would make a wonderful wife and mother. But there won't be any impulsive move for Ann in this direction. She takes marriage far too seriously to go into it lightly. I suppose she's waiting because she isn't ready yet for such a step.

Ann is today exactly the same as she was when I first met her, so if she's an example of growing up in Hollywood I think no one need worry about the alleged devastating effect of Hollywood upon young people. Never once has she been staggered by her own importance—nor shown any inclination to live the so-called glamorous life of a star. Consistency is her greatest trait. You'll never find her acting any differently, no matter what the situation is.

Her goal in life, as far as I can see it, is to be a great success as an actress and to do things that are truly fine—and yet retain the best qualities in life. Otherwise, she has no burning, all-consuming ambition or frustration.

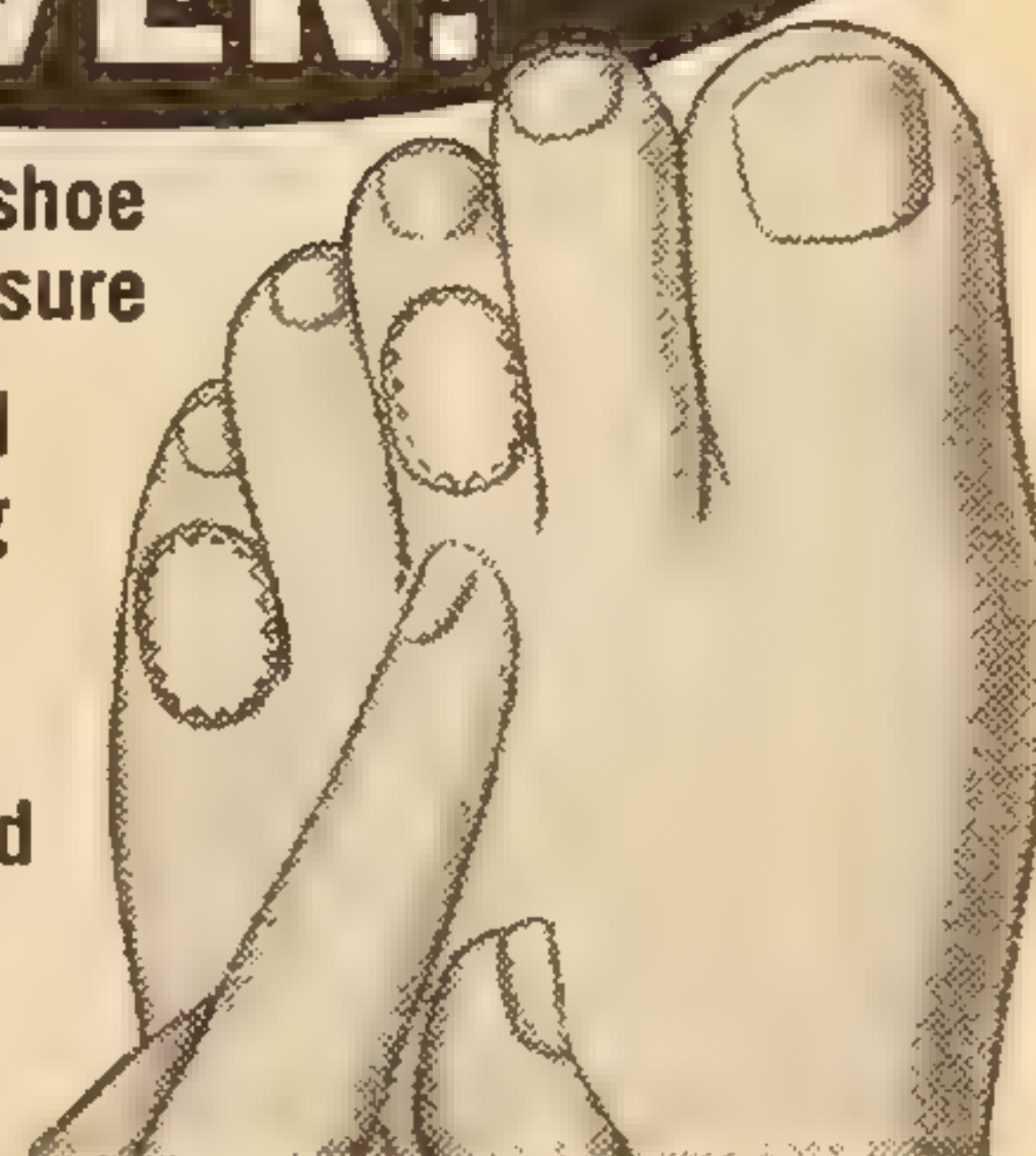
Ann and I have had many long talks about each other and about life in general. But always she has kept what is personally important locked within her. That is why I say that since I so sincerely admire and respect Ann, I wish I knew her better. I am not alone, among her friends, in that wish.

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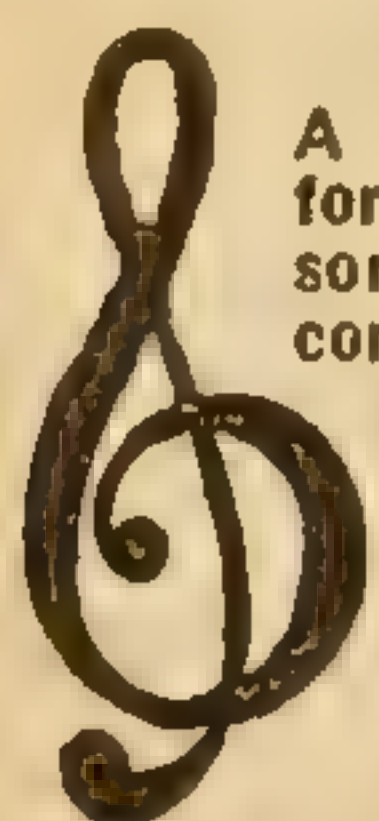
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## A Modern Wife Looks At Love

Continued from page 47

be small. I had no money. So opera was my original goal. I studied piano and singing at home. Then I changed and figured I should become a newspaper-woman. That would mean travel, seeing the great sights of the world at first-hand. I would meet the most interesting people. I would miss nothing! That meant writing interviews. I could not write. I must cultivate the knack of journalism, I said. So my mother, bless her, scraped up barely enough to send me to Paris. She allowed me to go there, to a foreign country, alone at fifteen. I enrolled at the Sorbonne and took literature and philosophy. It was a magnificent lark, plunging into that famous university like that.

I switched from my classes there to dramatic training under a noted Parisian coach, Raymond Rouleau, because everyone, to my astonishment, asked me if I were a movie actress. They said I had the look of a star. I made my acting debut in a dramatic school play at sixteen. It was breathtaking just for me, for I was still a student, still emphatically nobody.

A fellow student at the university, a musical composer, said, "I will help you. I will introduce you to my friends in the theatre and studios." I never question a generous offer. If it comes to us, we are ready for it. He took me to a play one evening. We peered down from the balcony. "That is Pierre Chenal, the famous film director," my escort pointed out. "I would introduce you at the intermission, only he won't bother to speak to me." Between the acts we went downstairs and suddenly Monsieur Chenal looked at me and said, "Hello, how are you?" to my friend. In his next breath this foremost French director declared, "I am going to Italy in two weeks to make my next picture there. I'm sorry it is all cast. I have been searching for such a face as yours always!" Then he bowed and walked away.

I spent the most nerve-racking night. Would he, or would he not, call me? If he were sincere, he would attempt to find me. He did telephone. "I'll pick you up for dinner," he announced in the suavest tone. He'd been smoking a cigar at the theatre, so, impulsively, I ran out and selected one fine cigar and sent it to him by messenger with a merry little note. Don't wait for a man to send you flowers if you feel like noticing something he likes! At dinner, at a swanky cafe, he told me, "I am going to marry you!" I—well, how could I help being flattered? I was stunned, but it was a nice sensation. I did not say yes immediately. I was only seventeen and had nothing but myself to bring to marriage. He had grown up in fabulous Paris, was superbly cosmopolitan in his tastes. He was accustomed to the best. He knew everything about the screen, the theatre, music, the other arts. And about human beings, I discovered. He was a true intellectual, and read continually. He moved in the most intelligent and sophisticated circles in Paris.

But, to be honest, I wasn't afraid. I was entranced by this so glamorous man. I postponed a decision until I could think through on how I would adjust. When Pierre and his film troupe left for Italy I arranged to go with them, to watch how a picture was made. I'd never been to Italy. We drove and remained there six months. He made my first screen test there and insisted that I could become a professional actress of merit if I chose.

To be in Italy with the man you love is a unique thrill. To return to Paris, the one and only, and marry him there, to settle down in a beautiful apartment on a fashionable boulevard was another chapter of story-book stature for me. Pierre resolved that we would take a new place so I could select each piece of furniture, each drape, each dish, with him. He wanted to share this experience. And so we had our honeymoon in our own elegant apartment of our own design. In the afternoons I rested under the thirty-three shade trees on our private terrace. In the evenings we dined out at a different restaurant every night. In Paris you live in the city, not just in a building. He taught me to relish foods of all nations, for in Paris there are splendid chefs who feature every type of cuisine. This is a sample of the education my husband has given me. It was so glamorous!

It was Pierre who persuaded me to seriously consider acting. I no longer needed to work for money, nor for an entree to the world I'd dreamed about. But I would revel in a career, he so wisely suspected and informed me. He put me in my first picture, one of his. After another role under his sympathetic direction he left the matter wholly up to me. I did get a terrific pleasure from this adventure, so I determined I would continue it and become an actress.

The War destroyed our first home. Suddenly Pierre was marching off to the front, had to abandon his whole life's prospects to be a soldier at sixty centimes a day. He went from the top to the bottom, in prominence. But bravely, with a smile, with assurance to me that we would again be together. When the Nazis invaded Paris I fled to Spain, and on to Portugal where I was a refugee in Lisbon for an interminable year. We lost our lovely apartment and everything in it. The Nazis commandeered it. Today it seems like a dream.

After a year and a half I was able to meet Pierre in Argentina, which I reached myself via Bolivia and Paraguay. In Buenos Aires we began our second home. He resumed directing in Argentine films and I starred in three of them, one being with Pierre. In our several years there we made the most loyal friends. There is much to say of the glamour of Argentina—I can promise you. Buenos Aires is half Paris, half New York. It is very rich, clean and modern. We had week ends on millionaires' yachts, and traveled all over that big country, and it would





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-----MONEY BACK GUARANTEE-----

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have been perfect if the worry about relatives and friends back in wartorn Europe hadn't plagued us.

When the war was over, we returned to Paris. I went by way of Czechoslovakia to see my mother and relations. Luckily, they'd survived. While there I was asked to star in a Czechoslovakian film, an honor I couldn't resist for I'd left as a mere student.

In Paris once more with Pierre, life was not the carefree, pre-War festival. Living conditions were hard for everyone. We stayed in a hotel, since we'd lost all our possessions. My career made a firmer bond between us and I began advancing to stardom in half-a-dozen French pictures.

Out of the blue I was offered my opportunity to come to Hollywood. I could go to London and make a test with Ray Milland and probably reach California three weeks later. I couldn't speak English, would have to learn it en route. But why not a fifth language in a breeze? I asked my husband what he wished me to do. "You tell me what to do," I said. He replied, "If I tell you to stay here, you will conceal a longing for Hollywood. If you go there, you will long for me!" By then movies had become my hobby. I couldn't turn down the bid to try American films, and he was really happy I had this chance.

As soon as I got to Hollywood I rented a three-story house, complete with even a piano, for I expected my husband, my mother and brother, and a girl-friend from Czechoslovakia. Nobody came, but, eventually, my brother arrived. Then I realized I was here to make movies, to demonstrate what I might do with Hollywood advantages for an actress. I moved to a small, but comfortable, apartment and I have been a married bachelor since. For two whole years!

Pierre had to turn down his first Hollywood offer, which came to him before the War when he had a binding French contract. I know he will get here before long. A few months ago he signed to direct "Native Son," which he filmed partly in Chicago and then completed in Argentina. I flew to New York to meet him. We have written regularly, and have telephoned across a continent and an ocean every two weeks, and certainly there were tears in our eyes when we saw one another. I was scared, hoped I'd make the right impression. But it was a wonderful reunion! "Darling, may I marry you once again?" Pierre asked me. I tagged along to Chicago for his six weeks of location work there, staying five inches behind him all that time. He put me on my plane West just before he flew to Buenos Aires. He should receive Hollywood bids after his newest film is shown in this country.

I've found Hollywood crowded with cultured people, distinguished writers, scientists, musicians and artists. There are so many intelligent men and women here that Pierre will be content. Until he arrives, I won't give dinner parties or entertain. I had a lull last year when I had to decide if I should give up my wish to succeed in Hollywood. I went to Sequoia National Park and didn't buy a

souvenir or take a picture because I wanted to carry its majesty in my memory. I remember sitting on the steps of St. Patrick's Cathedral on Fifth Avenue, too, gazing across at Rockefeller Center. It's like a symphony to me, makes me feel I can accomplish anything. I was still timid and reserved when I got to this country. Now, like Americans, I feel free to say what I think.

If you don't believe in yourself, who can? If you have a talent, you must present it, prove it, or you don't have it. I finally felt I could click, and since my mind became clear on that I have been progressing. *(I believe everyone should devote at least half an hour of each day to meditating. Our thoughts must be controlled, for they become things without any doubt.)*

I fought to go to Japan to do "Tokyo File 212." It's the first time an American film company has made a picture in Japan. We flew there, worked in six different cities, and I learned so much of the Orient I'd longed to know. *("Madame Butterfly," prophetically, is the only opera I've ever liked!)* Our cast, except for two other leads, was Japanese. And wasn't I surprised when no Japanese performer muffed a single line! I brought back some records by the Crosby of Japan and am trying to get him a start in Hollywood. The courtesy and honesty of the Japanese people was as intriguing as the quaint beauty of their land.

When the government of Peru invited a group of stars to fly down there for a gala personal appearance I was thrilled to go. I managed to find time to slip away and sit on the floor with the Indian country women there. I wanted to talk to them. They have the same problems, or should I say problem? How to keep your man in love with you is a woman's chief concern the world over, I've noticed.

You do it by *wanting* what is best for *him*. Being apart is not fatal. A couple can live together a lifetime and be apart, actually. Pierre was smart enough to encourage me to become my genuine self. He didn't shove me into a mold he could have tyrannically decided on. He knew I had to find out, establish, and develop my own character. I'm grateful I never had to pretend to him.

While I'm on my own I'm a gay gypsy. I've no more urge for material belongings. When I visit a gorgeous house it seems charming, but I no longer envy the owner. I only believe in what is inside a person—that is how I rate people now. The more I've traveled the more tolerant and simple I've grown. You lose false pride and silly fears when you see for yourself that we're all sisters under our assorted skins. Each new chapter, in a different country, has been a further identification with life for me.

Dates? I have some. You have your free will. Nothing can happen if you don't want it to. If you feel you oughtn't to do something then—don't! Look for your motive for the clue to your right conduct. Perhaps once you may be ignorant. But after that you have your own experience to warn you. You can't claim something bad happened to you then—you let it happen. The consoling fact is



that there is always the opposite way to save you. If you can have bad habits, that means you also can acquire good ones. You can refuse to be offended by unkind people who, really, are unaware souls.

To hold a husband let him think he can do anything and he will not abuse this tremendous compliment to his loyalty. Jealousy is pathetic. If you want your husband entirely for yourself, that's not love, but complete selfishness. You should learn to approve of all his friends, of everything that truly makes him happy, for all that extension of his personality is his to build on. There is a sure cure for jealousy. If you feel it coming on, start loving your husband as a sister would. You can erase every error with pure love, which is understanding, of course.

Pierre is going to find I've tried to live up to his abundant hopes for me. The effort has brought me happiness. I feel he is with me, encouraging me, at every step.

## Theme Song For Spring

Continued from page 51

mended ankle-to-knee direction, that you'll need to shave much less frequently than you'd supposed possible. And don't forget there's a good deal of territory to cover on two legs—use a new blade each time you start out.

**T**HERE really isn't any moment in the year when one can safely ignore the necessity for a deodorant. But with Spring officially upon us the need becomes acute for one that will be absolutely dependable in spite of rising temperatures. Obay isn't the first deodorant spray—it's the latest. The result is that the many mechanical faults that beset those early efforts to produce an atomized spray have been eliminated. This one really works. One press of the button on the top of the small metal cylinder releases a fine spray that covers the full circle of your underarm evenly—you can feel it go on. The whole thing is so well designed that just enough of the deodorant gets on your skin to dry at once and give you a full day's protection without any of the usual nuisance of having to rinse or wipe off excess dribbles.

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## If You Were Gene Autry

Continued from page 37

you know, it isn't possible to gallop through a crowded television studio. I'm working on a plan to combine both live action and film on TV.

"As for the matter of kissing," a point you would be faced with, so note well, "kisses may be expected of the cowboy hero by teenagers in the audience. My fans aren't only little guys—I actually get more mail from women and girls—12 to 20, and older! I'm considering more boy and girl stuff in our movies. The Johnston Office never lets me drink colored water (*as whiskey*) on the screen. A fellow like John Wayne can toss down caramel and water because he's only playing a role. Whereas I'm a permanent fixture as Gene Autry, and must act accordingly. As for kissing—I smacked Ann Miller in a musical film.

"Another point. A lot of people are certain that it's a snap making movies, doing radio and TV and collecting big money. All I can say is, if it was easy, everybody would be doing it!

"There's plenty of competition in this game, too. I was the first singing cowboy and, as such, made good on the screen. I started out making action films, then added boy and girl stuff. The rest followed suit and, since I want to be different, I switched back to action. The others are now concentrating on action, so I think I'll do boy and girl stuff again. By the way, I was the first Western star to make films especially for TV.

"You were asking about Tom Mix," said Gene. "I'm proud to be able to say that I knew him. He was very helpful to me when I was starting out in pictures—gave me good advice which I took. I even used a hoss of Tom's, *Tony, Jr.*, in early films—the hoss' real name was *Lindy*. My own *Champion* isn't an old cayuse by any manner of means, even if he is 12 years old. Mix's old *Tony*—a wonderful animal—was over 30 when he died! I'm a great hoss fan. They're darned near human, even to getting stubborn when they get off their feed. They get so used to the camera that their sensitive ears keep imagining that they hear it and then they expect to run out of the scene."

Here's some general information that you should have at your fingertips if you're going to be Gene Autry.

You were born in Tioga, Texas—spent your early life in Ravia, Oklahoma. Your birthdate is September 29, 1908.

Your father was Delbert Autry—mother's name was Nora. Your younger brother's name is Dudley (*he's called Doug*), and you have two sisters, Vida and Wilma. The family background is Scotch-Irish-French.

You were married April 1, 1932, to Ina Mae Spivey, an Oklahoma girl whom you met while she was at a teachers' college in Springfield, Missouri. You haven't any children and you're still married to Ina Mae.

You stand 5'10½", weigh 155 pounds. Your light-brown-blond hair is parted on the side and your eyes are strong blue. You have a tan and your teeth are a good feature—important, since you're sponsored on radio and TV by a gum concern.

You're usually calm and relaxed and you can sleep anywhere and for a spare ten minutes or ten hours. You don't smoke.

Though you were named one of "America's Ten Best-Dressed Men" in 1950, you don't own a single conventional business suit. Your wardrobe, nevertheless, is one of the world's best—and is divided into three sections. (1) Suits for private life. (2) Flamboyant tour-and-personal-appearance duds. (3) Movie wardrobe.

As Gene Autry, you wouldn't have a valet. At home, you'd look after your clothes yourself. On the road, and with millions of details to look after, you'd have Johnny Brosseau to keep your duds straight.

Your voice is low-pitched, easy on the ear. There's a leetle of both Texas and Oklahoma showing through. You drop the final *g* on certain words and have several word-idiosyncrasies, such as the word *sure* to emphasize action, as in: "I *sure* do thank you." But *pardner* and *Ma'am* are not in your vocabulary.

Your tenor voice is entirely untrained. You use it easily and sans tricks. However, your singing style, rather than your voice, is what has brought you acclaim as a vocalist. You remember that correspondence course you took as a youngster to learn to play the guitar. You can read music fairly well but play mostly by ear.

You'll be glad to hear that you're a hearty eater. Steak is your pet dish, sprinkled with a sauce of your own devising, mainly Worcestershire sauce and catsup. For breakfast—orange juice, ham

(Please turn to page 70)



# RECORD ROUNDUP

## Tops In Movie Music

**M**GM'S "Pagan Love Song" album, featuring Esther Williams and Howard Keel . . . Les Brown's "Slaughter On Tenth Avenue" (two sides), from "Words And Music," for Columbia . . . Margaret Whiting's "Once You Find Your Guy," from "Never A Dull Moment," and "A Man Ain't A Nothin' But A Wolf" for Capitol . . . "Long Before I Knew You," from "West Point Story," and "The Lovin'-You-Continu'llly Blues" by Janette Davis for Columbia . . . "It's Raining Sundrops," from "West Point Story," and "Melody Of The Breeze" by Ralph Flanagan for Victor . . . Mitch Miller's "Sea Of The Moon," from "Pagan Love Song," and "Smile, Smile, Smile" for Columbia . . . Rosemary Clooney's "House Of The Singing Bamboo," from "Pagan Love Song," and "The Place Where I Worship" for Columbia . . . Doris Day's "Ten Thousand Four Hundred And Thirty-Two Sheep" and "You Love Me," both from "West Point Story," for Columbia . . . Gene Autry's "Let Me Cry On Your Shoulder" and "Rose-Colored Memories" for Columbia . . . David Rose's "An American In Paris" and "Liza," both from "An American In Paris," for MGM . . . "Pick Yourself Up," from "Swing Time," and "Roses Of Picardy" by George Shearing for MGM . . . Benny Fields' "For Me And My Gal" and "Lullaby Of Broadway," both from films of same names, for MGM . . .

## Other Toppers

**F**RANKIE CARLE'S "Powder Blue" and "I'm Afraid To Love You" for Victor . . . Mary Martin and son Larry doing "Get Out Those Old Records" and "You're Just In Love" for Columbia . . . Vaughn Monroe's "Use Your Imagination" and "I Am Loved" for Victor . . . Billy Eckstine's "I'm So Crazy For Love" and "I Guess I'll Have To Dream The Rest" for MGM . . . Peggy Lee's "Ay Ay Chug Ay Ay Chug" and "Where are you?" for Capitol . . . Gordon Jenkins' "So Long" and "Lonesome Traveler" for Decca . . . Dinah Shore's "My Heart Cries For You" and "Nobody's Chasing Me" for Victor . . . Art Lund's "Serenata" and "By The Kissing Rock," from West Point Story," for MGM . . . Freddy Martin's "Hullabaloo" and "Poetry" for Victor . . . Les Baxter's "Somewhere, Somehow, Someday" and "Tambarina" for Capitol . . . Xavier Cugat's "Anything Your Heart Desires" and "Mambo Negro" for Columbia . . . Victor Young's "One Finger Melody" and "My Heart Cries For You" for Decca . . .

## Grab Bag

**J**ANE RUSSELL'S "Can't Get Started" and "Dear, Dear, Dear" for London . . . Bing Crosby-Andrews Sisters-prothy Kirsten "Mr. Music" album for Decca . . .

BERT BROWN

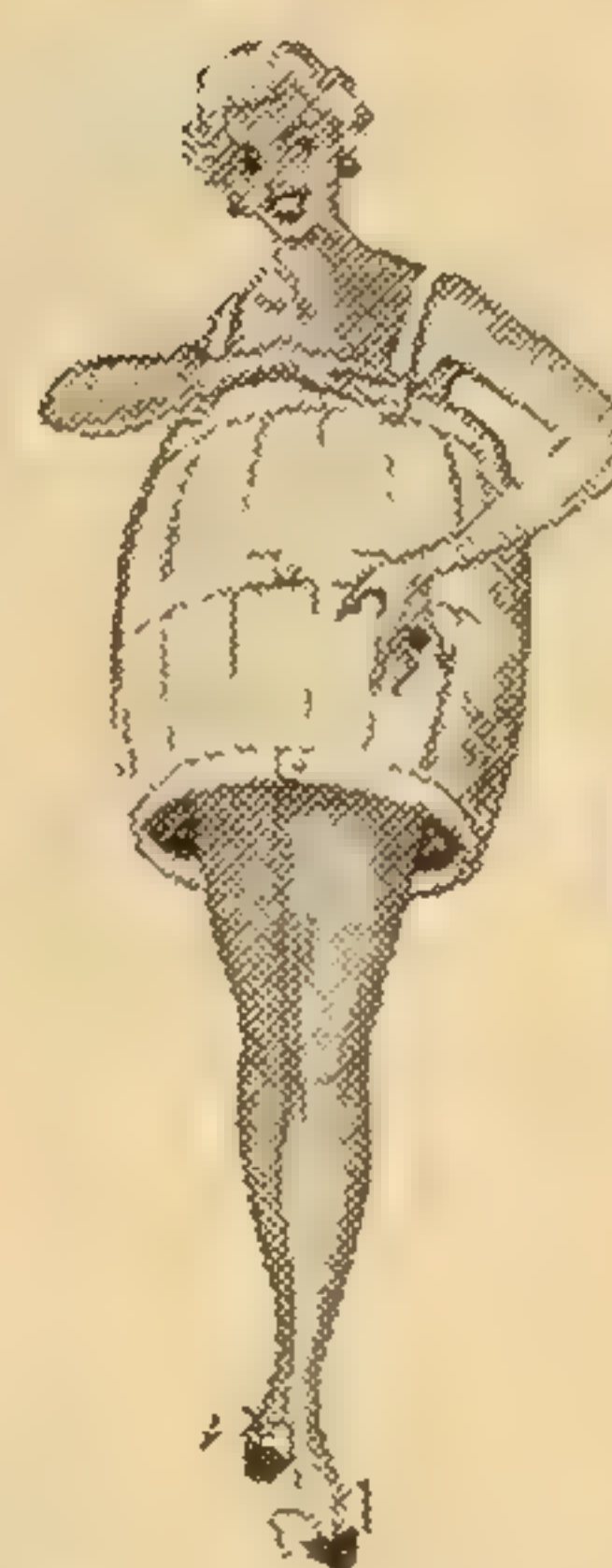


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and eggs. Two meals a day, except on location, when you take your turn in chow line with cast and crew.

You're a question-asker. Though your education included high school, you feel it wasn't quite enough, try to make up for it by collecting information. You read the papers from cover to cover and remember what you've read. You tackle anyone who's an authority—senators, lawyers, clergymen, entertainers and even press agents. As a result, you're a first-class conversationalist. But you prefer to listen—which makes you a pleasant rarity.

Aside from senators and press agents, you usually associate with hosses. You raise them at your Melody Ranch, where the patio was omitted in favor of a tan-bark riding ring. Though you'd like to exercise and train your hosses yourself, you haven't time, so pro-trainer John Agee, ex-Tom Mix and Ringling circus, does it.

Baseball gives your hosses a run for their money. Remember when you hoped to be a professional ball player? You even made a semi-pro team in the Southwest and, today, you follow news of the diamond with great interest. You were called on, one day, to say a few words at a sports writers' dinner, and the scribes—who expected to hear a Hollywood cowboy talk about his movies—were taken aback when you analyzed the current baseball season, using the correct language.

You play golf but you're no whiz. You belong to the Lakeside Country Club—as do Bing Crosby, Bob Hope and a feller named Roy Rogers. It's at Lakeside that you must swap those high-heeled boots for regular golf shoes.

Entertaining at home is apt to spell barbecue. Followed by bridge, or, more recently, Canasta. Or, you run off a film on the projector in the living room. You always precede such a program with a biographical short of Will Rogers—no matter how many times the audience has seen it, previously. After all, you feel, it was Will who first encouraged you to become a professional entertainer—and he's still your idea of the greatest.

You fly, of course. You first learned via a moncoupe, which you bought in 1936. Your present ship, a twin-engined Beechcraft, gets some 400 hours' use a year. You hold a commercial pilot's rating, use staff-pilot Herb Green only to spell you on long trips. Jim Clark also works in the same capacity, as well as keeping the big silver N80395 in first-class shape.

You and Ina Mae own a new, white brick home in North Hollywood. It was finished in 1949, and is set on a secluded four-and-a-half acre plot arranged on three levels—the lower to be a swimming pool and bathhouse, when finished. The house sits on the middle level, plus garage and barbecue pit. Stables, now abuilding, are on the upper level.

In addition, you and Ina Mae own the 290-acre Melody Ranch. It's about an hour's drive from Hollywood, in the San Fernando Valley. You raise hosses, fruit and walnuts—you can say nuts to

worries when you're holed-up here.

Your movie career began at Republic in 1934, with a bit in a Ken Maynard movie, "In Old Santa Fe." Your public took root almost immediately and, a mere year later, you were starred in the first musical Western, "Tumblin' Tumbleweeds." You stayed with Republic until 1946, then a year later, formed your own company (Gene Autry Productions), moved it over to Columbia Pictures. From 1937 to 1942, when you entered the Army Air Forces, you were rated top box-office Western star by the nation's movie exhibitors. In 1940, you were the first cowboy to break into the first ten on *Fame's* poll of box-office ratings on an industry-wide basis. Are you aware that exhibitors fondly refer to you as "The Mortgage Lifter?"

One of your earliest record successes was "Silver-Haired Daddy Of Mine." This was for the old American Record Co., later taken over by Columbia Records. In the three-month Christmas sales' period of 1949, your "Rudolph The Red-Nosed Reindeer" sold over a million copies, a fitting embellishment for your 21st year as a recording artist.

Since 1940, you've been on the CBS air every Saturday at 8:00, EST or EDT, with the *Melody Ranch* program. An Autry action drama, it includes humor and songs, is officially rated among the top twenty—often in the top ten. In 1950, you started production on a series of half-hour action films, made especially for TV, with extra-strong lighting, etc. So, with movies, TV, radio and recording, you're the only top star in the entertainment field who's appearing simultaneously in all four mediums.

You were in the Army Air Forces for three-and-a-half years, starting in 1942. You didn't try to wangle a commission, you enlisted, won your wings and flew as Flight Officer with the Air Transport Command, ferrying planes, cargo and supplies to India, North Africa and Burma.

As a top public figure, you're bound to be maligned. You'll be called a drugstore cowboy—despite the fact that you were brought up on your dad's ranch. They'll say that you can't ride—even though you've been in the saddle since you were a kid. People will insist that you're difficult whenever you fight for more money or a better contract. Yet, the same business associates have been with you for 10 years and your Columbia Records contract has existed for 20 years as a mere handshake with Art Satherly. You've been labeled dull because you're not flamboyant or glib. Modesty, however, is appreciated by most people, and no one can say you haven't a good sense of humor.

Take the time you were being ribbed by Arthur Godfrey on his program. Said Arthur: "Yes sir! That Beechnut is a swell chew!" (Gene's sponsor is Wrigley's.) "I don't smoke," answered Gene, "but my pals tell me that Luckies sure are smooth." Godfrey worked overtime, that day, on his Chesterfield commercial.

All detractors aside, if you're Gene Autry—or only a reasonable facsimile thereof—you're a very remarkable



## Your Guide To Current Films

Continued from page 15

### Prelude to Fame

Universal-International

**I**NTERESTING and different type of film which is based on an Aldous Huxley short story. While Guy Rolfe and his wife Kathleen Ryan are vacationing in Italy, Rolfe discovers that a 12-year-old peasant boy, Robin Dowell, has an amazing instinct for orchestration, and an extraordinary music memory. A wealthy neighbor, Kathleen Byron, decides to exploit the lad's talents, and becomes the patroness of the young prodigy. Because of her, the boy is a phenomenal success as a symphonic conductor, but the strain of being a virtual prisoner causes his nerves to crack. As a selfish woman with an overpowering lust to create, Miss Byron is excellent, and Robin is nothing short of amazing as one of the world's youngest symphonic geniuses.

### Grounds For Marriage

MGM

**S**HOWS how downright ornery women can be. Here, Kathryn Grayson gets a divorce from her doctor husband, Van Johnson, then reappears to foul up his forthcoming marriage. An opera singer, who decided that marriage and career wouldn't mix, Kathryn suddenly unveils

a startling change of heart—much to Van's disgust—and proceeds, through devious means, to get her ex-husband back. It's light, fluffy comedy that makes no pretense to do anything except keep the audience pleasantly occupied with such novelties as a dream opera sequence, Barry Sullivan, a woman-eater who loves to play with toys, too, and Paula Raymond, Van's fiancée who loses Van to the woman he hates.

### At War With the Army

Paramount

**T**HERE'S nothing quite as devastating to a soldier as an Army sergeant. When the soldier happens to be Private First Class Jerry Lewis, and the sergeant is Dean Martin, then the odds are high that the Army is in for some block-busting headaches. The plot is one of those which people can put in a gnat's eye, and still have enough remaining for a few more unhappy gnats. However, with Martin and Lewis—who needs anything as sane as a story? As usual, Lewis is the constant underdog while Martin is the slick, suave cookie who never misses a trick, and of course little old Jerry somehow manages to wind up winnah and still champeen. The situations the pair get into are tossed around with gay and reckless abandon.

## Of Men and Music

20th Century-Fox

**T**AKES you behind the scenes to visit with some of the world's greatest names in music: Artur Schnabel, Jan Peerce, Nadine Connor, Jascha Heifetz and Dimitri Mitropoulos. Informal backgrounds to superb music makes you realize how truly wonderful movies are if they can bring such moments to the average person who can't afford to see these same stars in person. Music when presented in this manner, can't help but win many, many more enthusiasts.

### Watch the Birdie

MGM

**A**S if one Skelton isn't enough, Red plays his father and grandfather in this wacky package of nonsense that deals with Red's one-man attack on the camera business. A photography shop proprietor, Red faces bankruptcy but both business and Red are saved from a watery grave by building heiress Arlene Dahl. Beside fishing Red out of the drink, Arlene also sets him up in photographing the progress of her current housing development. There's some crooked business afoot which Red innocently captures on film, and it becomes the evidence which pays back Arlene many times over for her Lady Bountiful gestures to Red. Typical Red Skelton mayhem, which should suit everyone.

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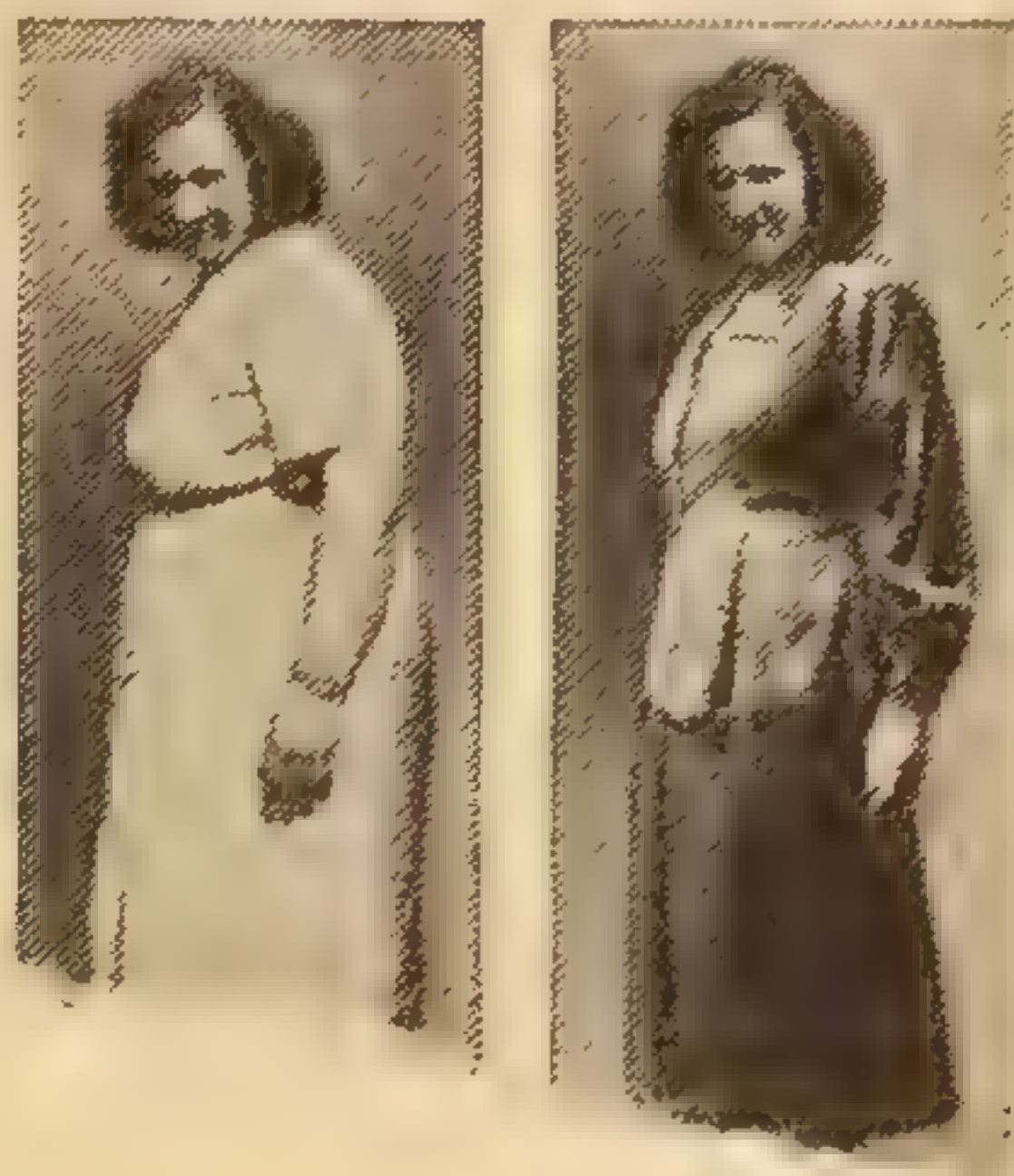
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## Young Man With A Future

Continued from page 42

first-class acting, or else—a challenge relished by Emmet Evan.

He began by talking about his personal setup—how he had enough doubloons set aside so he could afford to take a flyer with a play—when a long distance call came through and served to back up what he'd been saying. The call was from Hollywood, one of the name producers asking Van to star in an A-plus picture. It would have meant either \$150,000 or a percentage deal—either way, guaranteed and no risk (*unlike any play*). Van said he was sorry. He couldn't accept the offer at this time—but thanks.

This possible play is one-facet news of his future—he has other plans, besides this. Read further, if you will, and see for yourself before you whip off a letter to the editor or tip off Bellevue about the lunatic writer who thinks established film luminaries are still on the way up. . . .

"It's nice to be back in New York," said Van, also a young man with a past. "I did several stretches in some of the better Automats, here.

"I've been freelancing in the movie field," he said, in answer to a question, "since the first of the year—an aim I've cherished ever since I got out of the Army.

"I want to make my own decisions," he added. "The movie companies want people under contract so they can be sure the actor will be around when he's needed. And they can afford to make casting mistakes, since they turn out 50 movies a year. But an actor works in some four films a year and, if three of them are flops, he'd better start negotiating a long-term deal with the nearest Automat.

"On his own, an actor can usually extend his potentials," Van uses such frilly language with ease while sitting with his feet comfortably perched on the hotel divan. "He has a chance for a more polished performance if he can pick his scripts. And the fellow who's done a lot of acting finds that a script tells him plenty. Also, an actor is only as good as his material—a very true cliché. If a singer simply sings scales, he will never be recognized. He's got to palm off a

ner on his audiences if he's  
than

official actor who, during rushing, would tap on his water glass at the festive board and declaim that flaming bit from "Henry V" about "God for Henry, England and St. George!"

He chuckled quietly at this mental picture and said: "Hell, no. The University and the Phi Delts shared a common admiration for athletes and joint disinterest in Shakespeare, who didn't play football.

"As a matter of fact," he added, "the only reason the Phi Delts took me was because my brother Marty, an astonishing personality, told them that if they wanted him, they'd have to take me, too."

It may or may not be news to you, but it's true that Van worked with famed stage director Richard Boleslawski; that he took time out from Oklahoma U. for his seafaring and finally finished the last two years of college in one. Came a year at the Yale Dramatic School, stock in Denver and then Broadway. Also Ina Claire and Katharine Hepburn. . . .

After "Philadelphia Story," Van signed with MGM and made "The Feminine Touch," in 1941—though he'd previously worked in movies at RKO as early as 1936.

"My main reason," says Van, "for switching to movies was that, soon after 'Philadelphia Story,' I learned that my father had cancer. A heartbreaking fact that made me anxious to please him as much as possible.

"Dad, you see, wanted me to make good in the movies. As much as he enjoyed seeing me act on the legitimate stage, he always felt that movie stardom would create a bigger splash. With stage work, there were fewer pictures in the papers, no big cars, definitely no swimming pool. Dad was especially devoted to the swimming-pool idea—to him it would mean that I had arrived. For my part, I hate swimming pools and consider big cars nothing less than liabilities.

"Anyway, I signed for films and, eventually, got the swimming pool and the fancy car—and the most honest dentist I've ever known was tickled pink. After my father's death I gave them both up—they'd served their purpose. . . ."

Talking to Van is as pleasant a task as could be assigned a reporter. He's a movie pretty-boy but he has a winning face (*much admired by*), and he loves to talk. As to a subject, he really knows, there's more

esoteric crowd—mostly in New York—that only patronizes the theatre, scorns the flickers and radio.

"Perhaps the group that could be influenced for the best would be the movies-only crowd. TV or radio might shove them in the direction of a flesh-and-blood appearance. Television can doubtless combine all four media, but it's hard to predict its future—it's still such a baby. I'm doing two TV shows while I'm in town."

Van's had a play on his mind for some time now. "I have an idea in connection with the play," he said. "Which is, while we're doing the play, to make it into a movie—using the same cast. In that way, the film would benefit because of the extensive rehearsals before various audiences—which is what the play's run would constitute. There are some wonderful character actors around New York—top-flight people who've never taken the Hollywood plunge and aren't actually available to the Coast boys.

"Another angle is the encouragement such a profitable, double setup would be to young writers. To keep them in

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(Shown on Pages 48 and 49)

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(Shown on Page 52)

#273 - 274 - 275—

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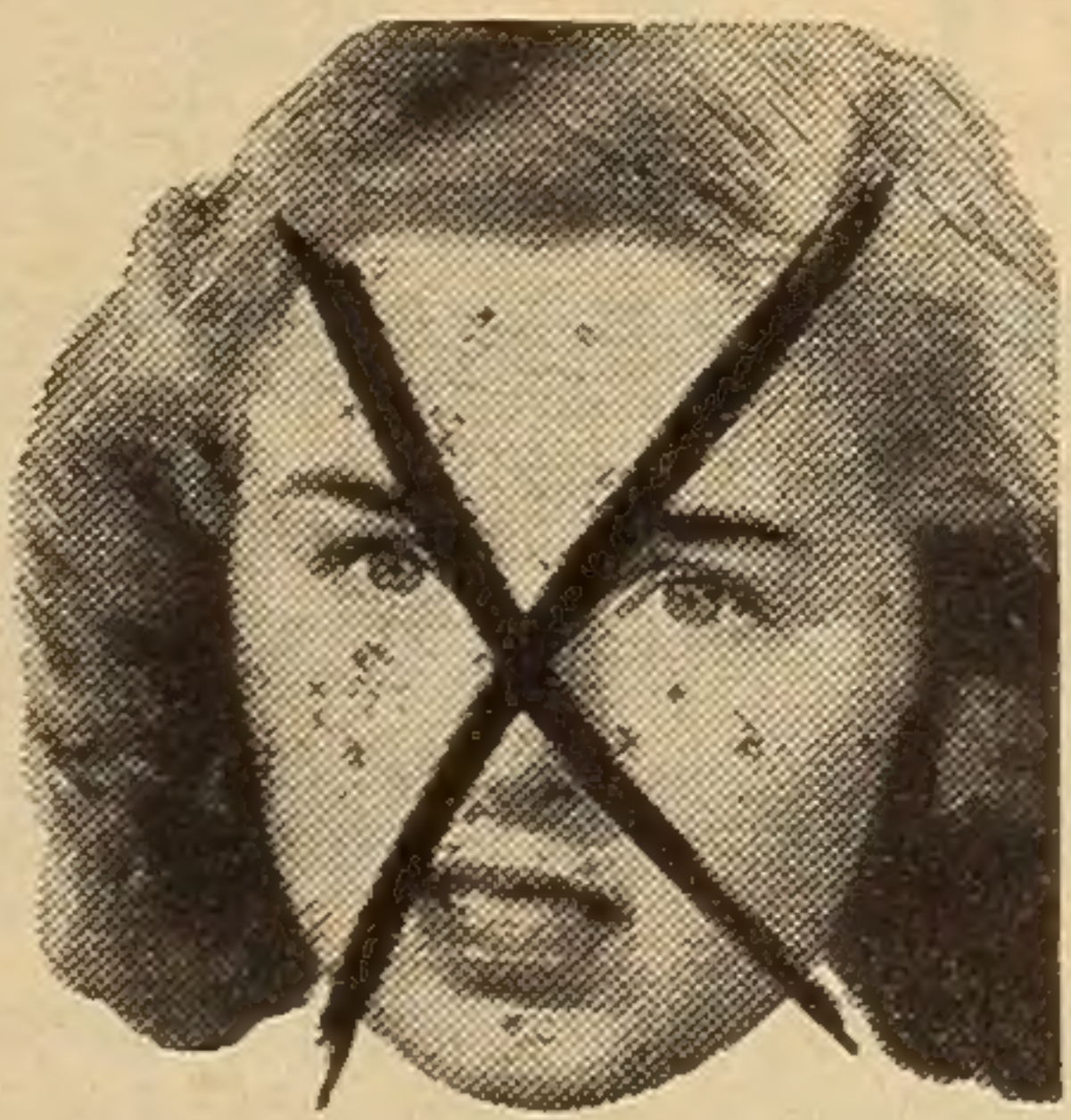
New York, since the writing of a play could also be the writing of a movie script, and real money. It would be a way of keeping writers for the legitimate stage in spite of the movies' habit of picking the brains of new writing talent.

"And there'd be fewer actors trekking 'way out to the Coast," said Van. "Given the incentive of a role that would mean both stage and movie work, they'd be happy to stay around home."

"If this idea of making a movie of the play you're doing works, it'll not only stir things up in a healthy way, it'll also bring some of the almost-confirmed Hollywoodites back to acting and writing in New York. The theatre has always been a source of talent for the other three mediums—bad business to let the well dry up."

"I first thought of the play/movie idea when we were playing 'Philadelphia Story' to capacity houses. A lot of the play's actors, who have since made their mark in films, would have started their film careers sooner; if we'd made the play into a movie, then and there. Consider the value of all those careful 'rehearsals' before tough audiences! The newer movie technique is to rehearse movies before they're shot. Brief rehearsals and without benefit of an exacting audience. It's not hard to visualize the smooth-as-oil performance of a cast that's been living its roles for a year—is it?"

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"Mind," says Van, "I have no intention of giving up movie work. I only feel that the two are closer than they realize. The stage could use a few suggestions and movie actors have to rely on the director to be their audience. I know full well that if I stay off the screen too long, I'll lose any draw I ever had—but I feel the need of bucking a critical audience that can boo or applaud. I need that hypo."

"I suspect that I'm one of those rare guys who really enjoys going on the road with a play. I truly like everything about it, the one-night stands, punk hotels—everything. And if you're at all interested in reactions to lines, the audiences are a joy. Various sections of the country respond differently, a fact that's of great interest to any student of the art of acting or producing. One thing I'm dead certain of—the road showing of the play, 'Philadelphia Story,' helped to sell the film version."

Just before he came East, Van finished "The Prowler," a United Artists release. He was enthusiastic about what is obviously an unorthodox film. Said he:

"It's very unusual, this movie. People argued against my playing the unscrupulous policeman in it—since the guy is a complete utter heel. But I liked the character because he's someone I could possibly have become, a requirement that almost insures a fairly good performance."

"Evelyn Keyes does a honey of a job as the girl in 'The Prowler,' and Joe Losey, the director, is a man with a definite future, believe me. The movie was a work of love—shot in exactly 17 days in spite of some heartbreaking delays. We rehearsed for five days, slightly along the lines of the play/movie idea."

"I won't tell you too much about 'The Prowler,' as it's worth saving for your date at the movies. Briefly, however, I play a cop who feels he's been cheated. A guy who expects big things, without working for them and who is achieving just that until the war intervenes and he's eligible only for a police job. Then he meets a girl (Evelyn Keyes), who's married to a rich, middle-aged man. He wants her, so he kills the old boy when he gets a prowler call to their house. From then on, things really happen as they would to a man in such a setup in real life—with none of the strong elements, that flirt with censorship, left out."

"It's adult and for those who like life in the raw. It's not for kids and it's about halfway between an art film and the commercial sex dramas. I can honestly say that I enjoyed making this."

At this writing, Van was dickering for the Broadway play, turning down fancy film offers with his free hand. He was well aware that if he flopped on Broadway, his salary in films could be materially lessened.

Which he knows and which he'll chance—being a young man with a future.

Verily, Van isn't standing still. And—ten to one—twenty years from now, Van Heflin will still be standing—as the first-class actor that he is. . . .

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Please send me at once—to read **FREE** without obligation—the 8 best-sellers described above (worth \$18 in publishers' editions). In 10 days I will either return the books and forget the matter, or I will **KEEP** them as an outright gift and you may enroll me as a member.

Thereafter (if I join) the best-selling book I choose each month may be either the regular Selection or any of the other popular books described in the Club's monthly "Review." I am to pay only \$1.49 (plus a few cents shipping charges) for each monthly book sent to me.

I may cancel my subscription at any time after buying twelve books, or I may continue to take advantage of the Club's book bargains for as much longer as I choose. I will then be entitled to additional Bonus Books—one for each two selections or alternates I buy. There are no dues for me to pay; no further cost or obligation.

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